AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

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Music transcriptions by Andrew Moore, David Stocker, and Jeff Story

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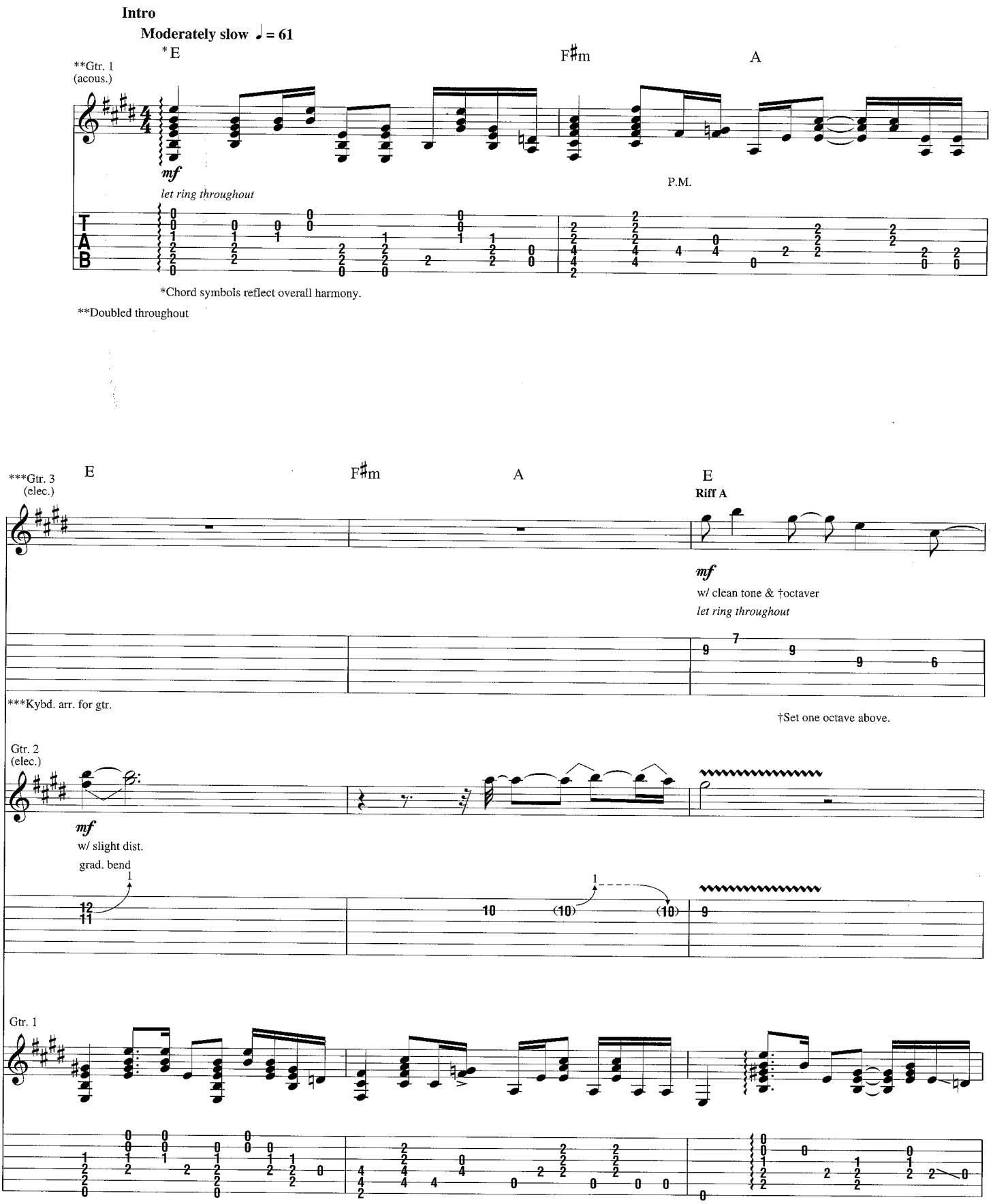
The Golden Age

Words and Music by Beck Hansen



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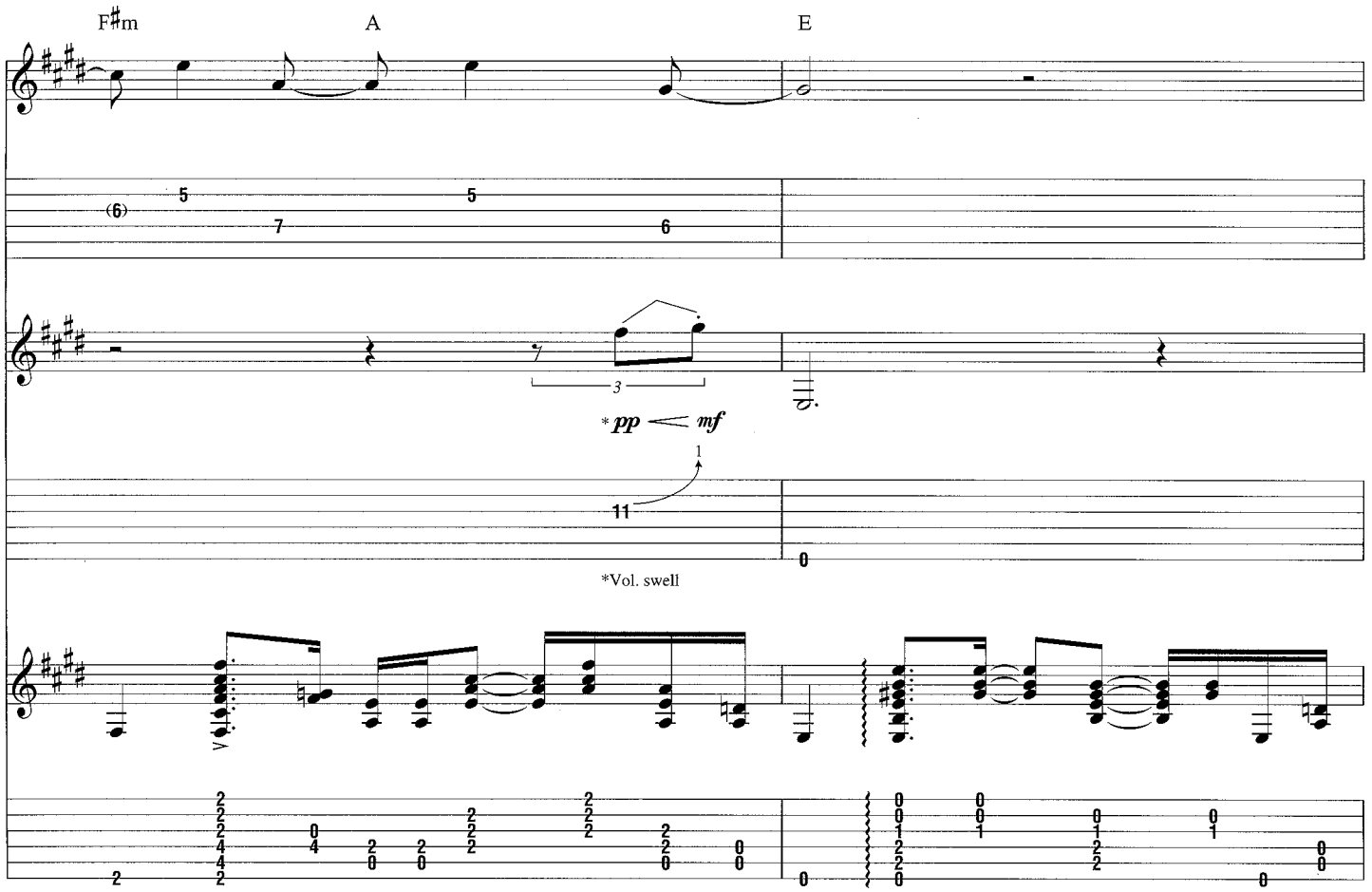
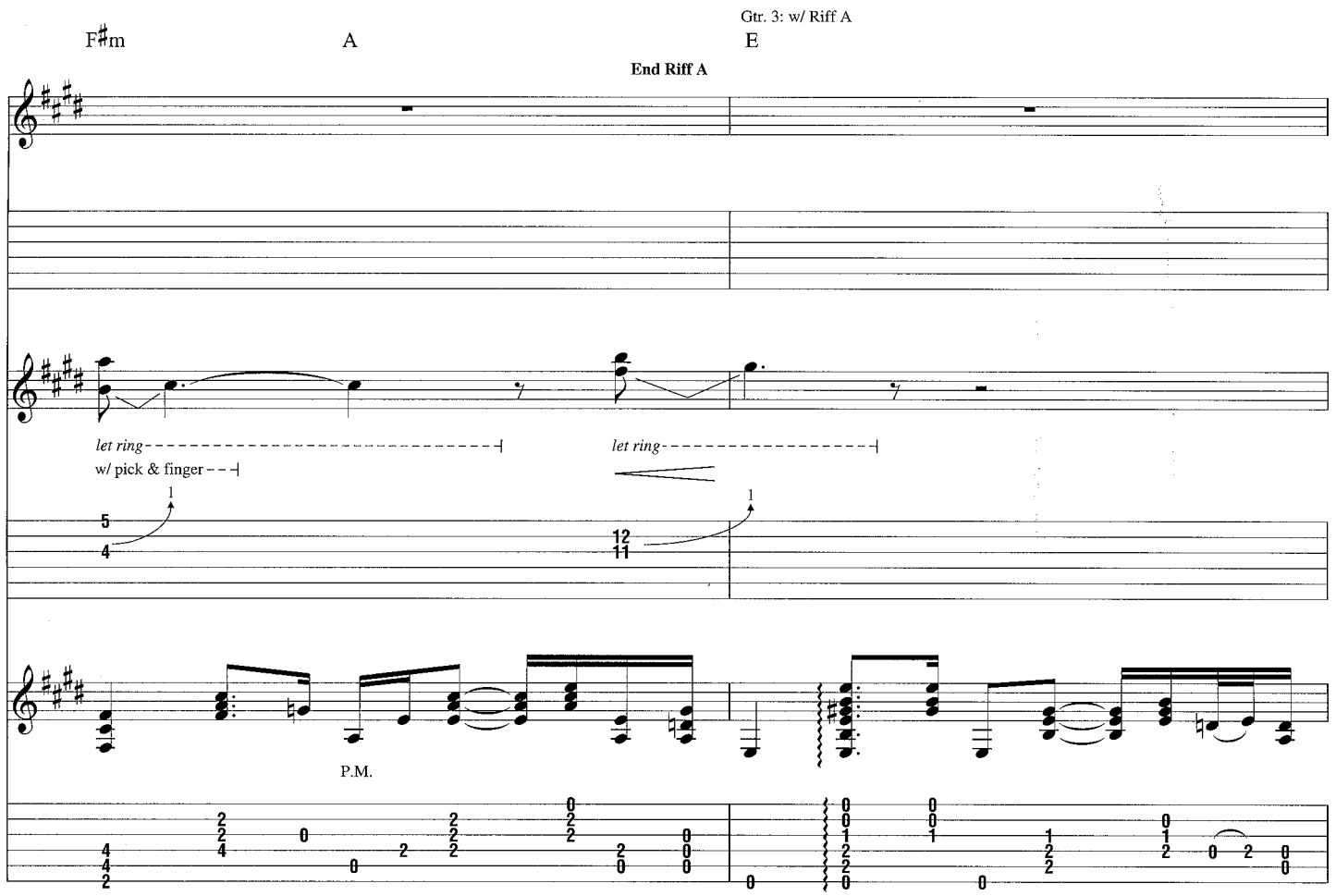
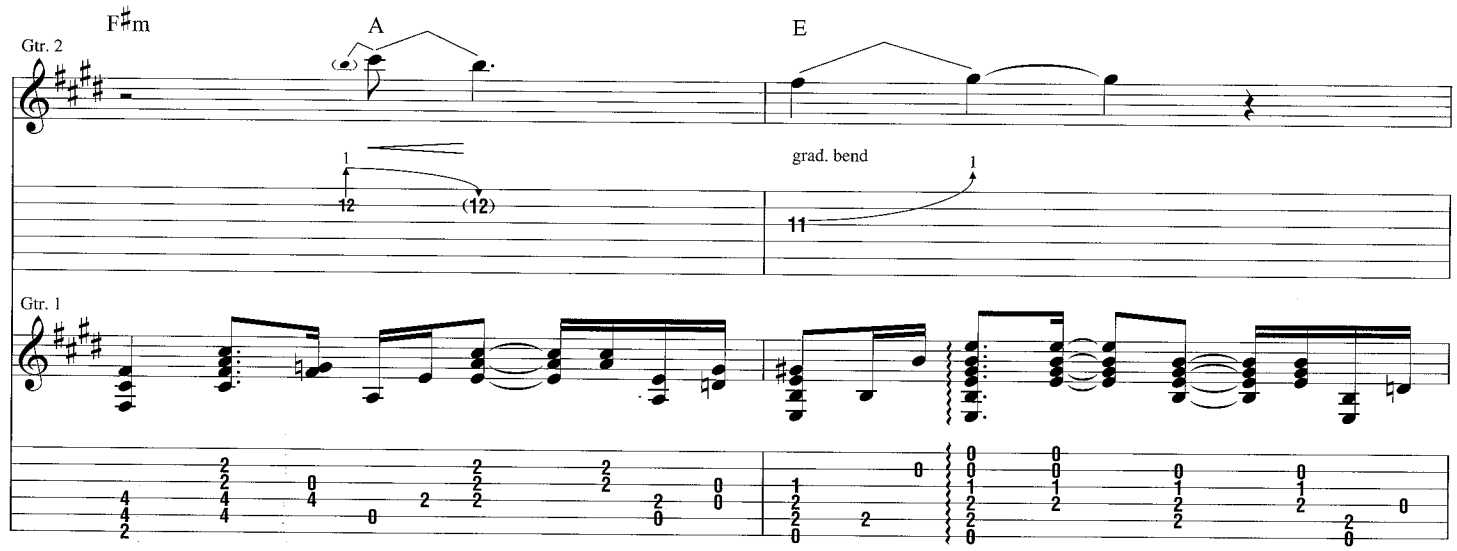
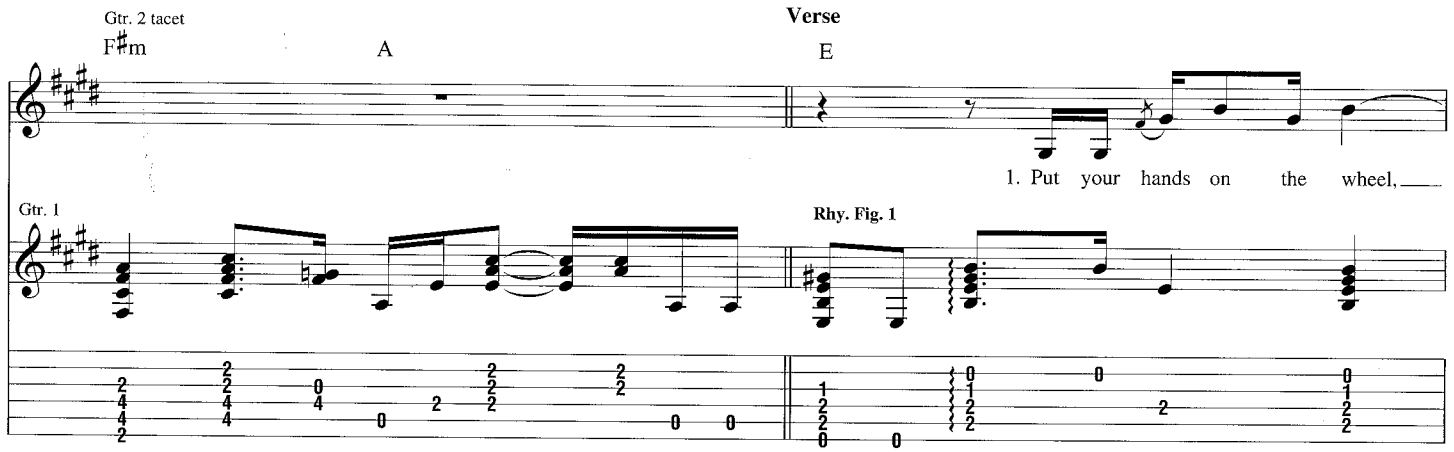
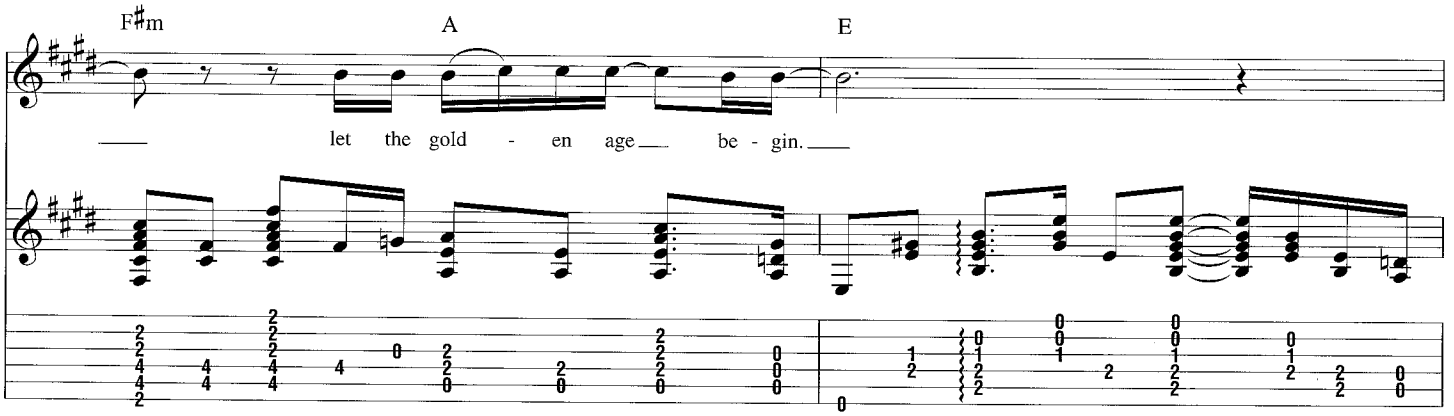
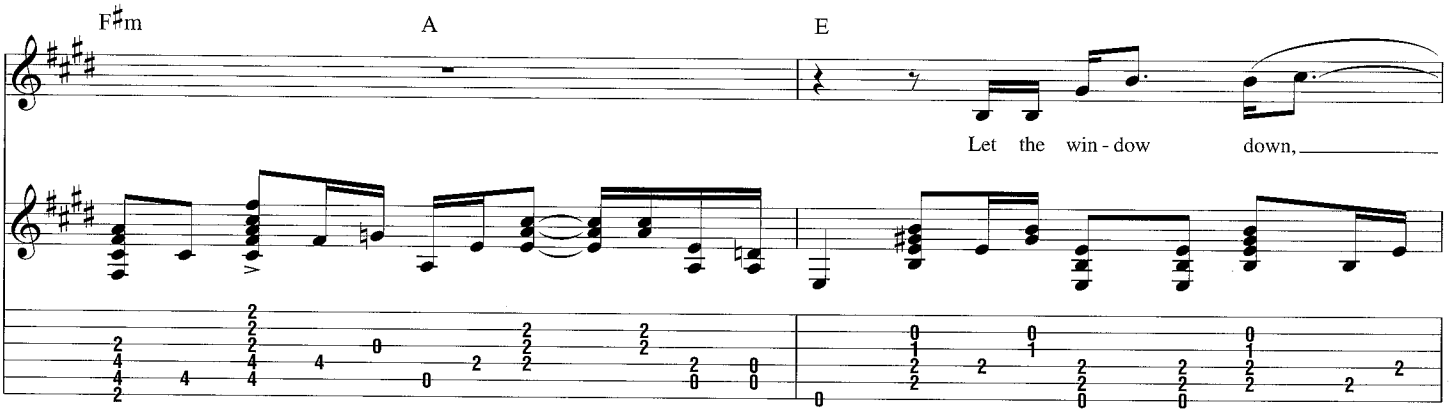

F♯m
A
E
(6)
5
7
5
6
3
*pp
mf
1
11
0
*Vol. swell

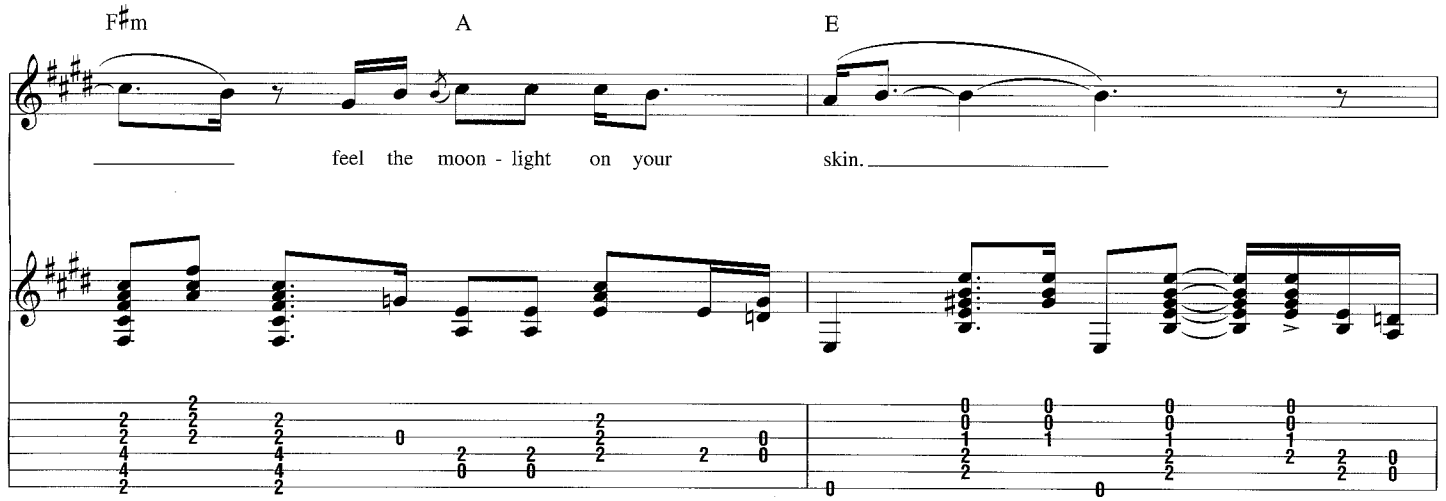

Gtr. 3: w/ Riff A
F♯m
A
E
End Riff A
let ring
w/ pick & finger
let ring
1
5
4
12
11
1
P.M.

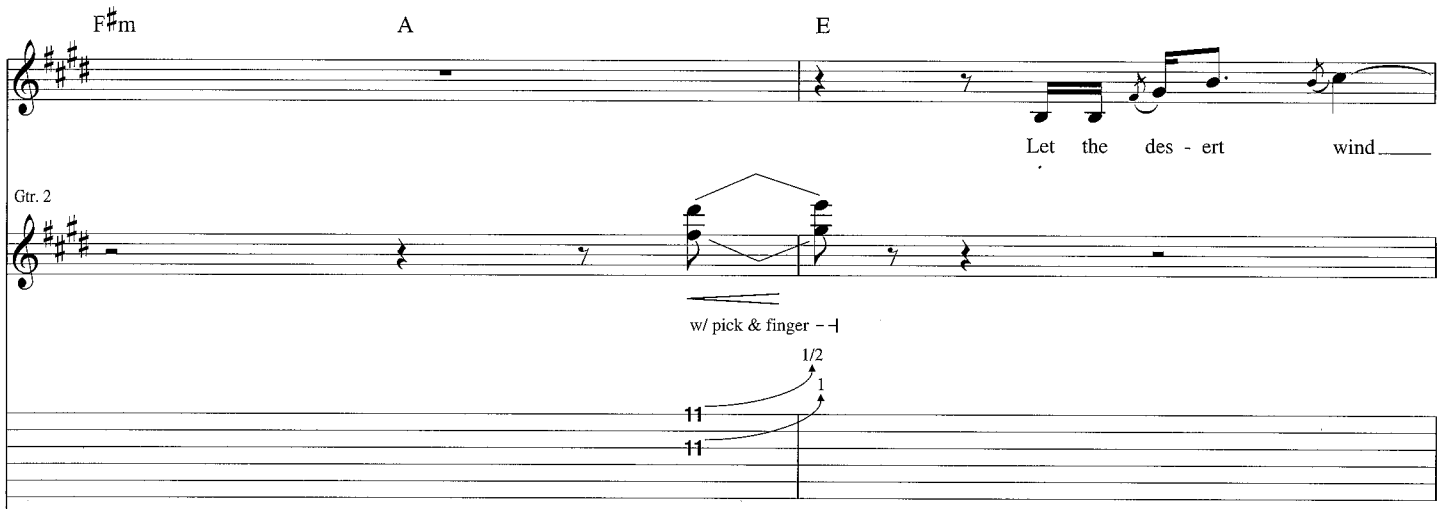

F♯m
A
E
Gtr. 2
grad. bend
Gtr. 1

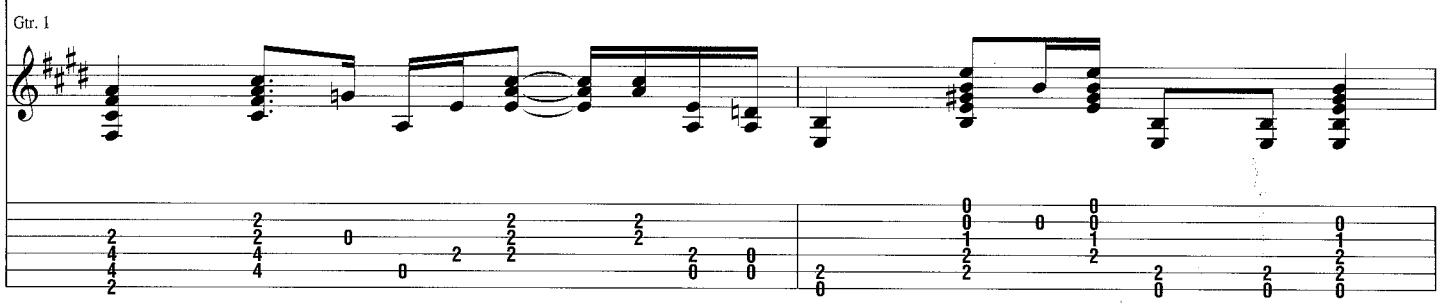

Gtr. 2 tacet
F♯m
A
Verse
E
1. Put your hands on the wheel,
Gtr. 1
Rhy. Fig. 1

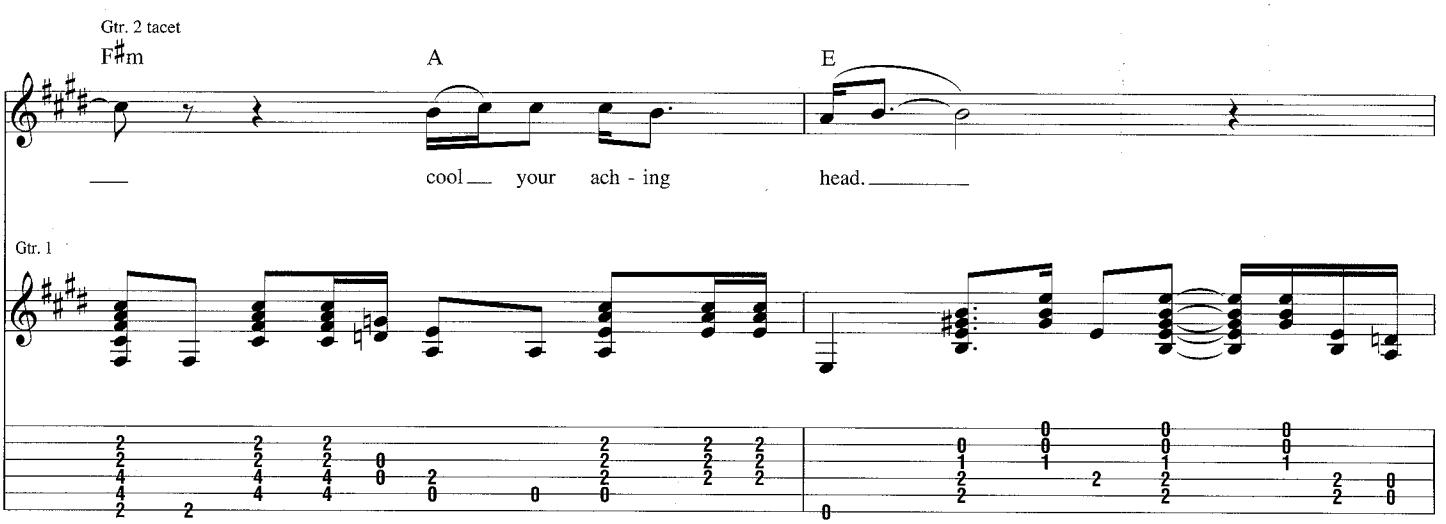

F♯m
A
E
let the gold - en age be - gin.

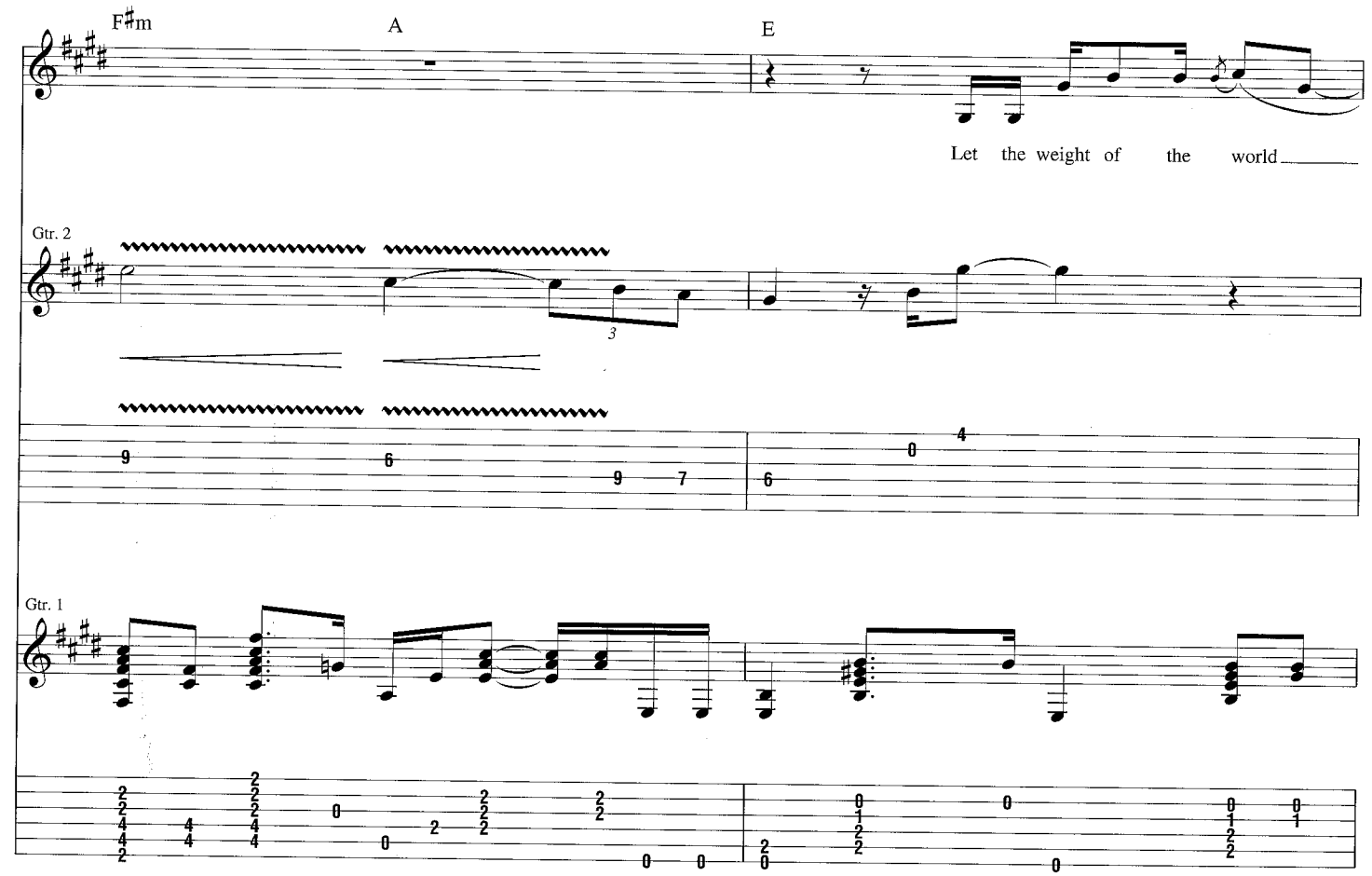

F♯m
A
E
Let the win - dow down,

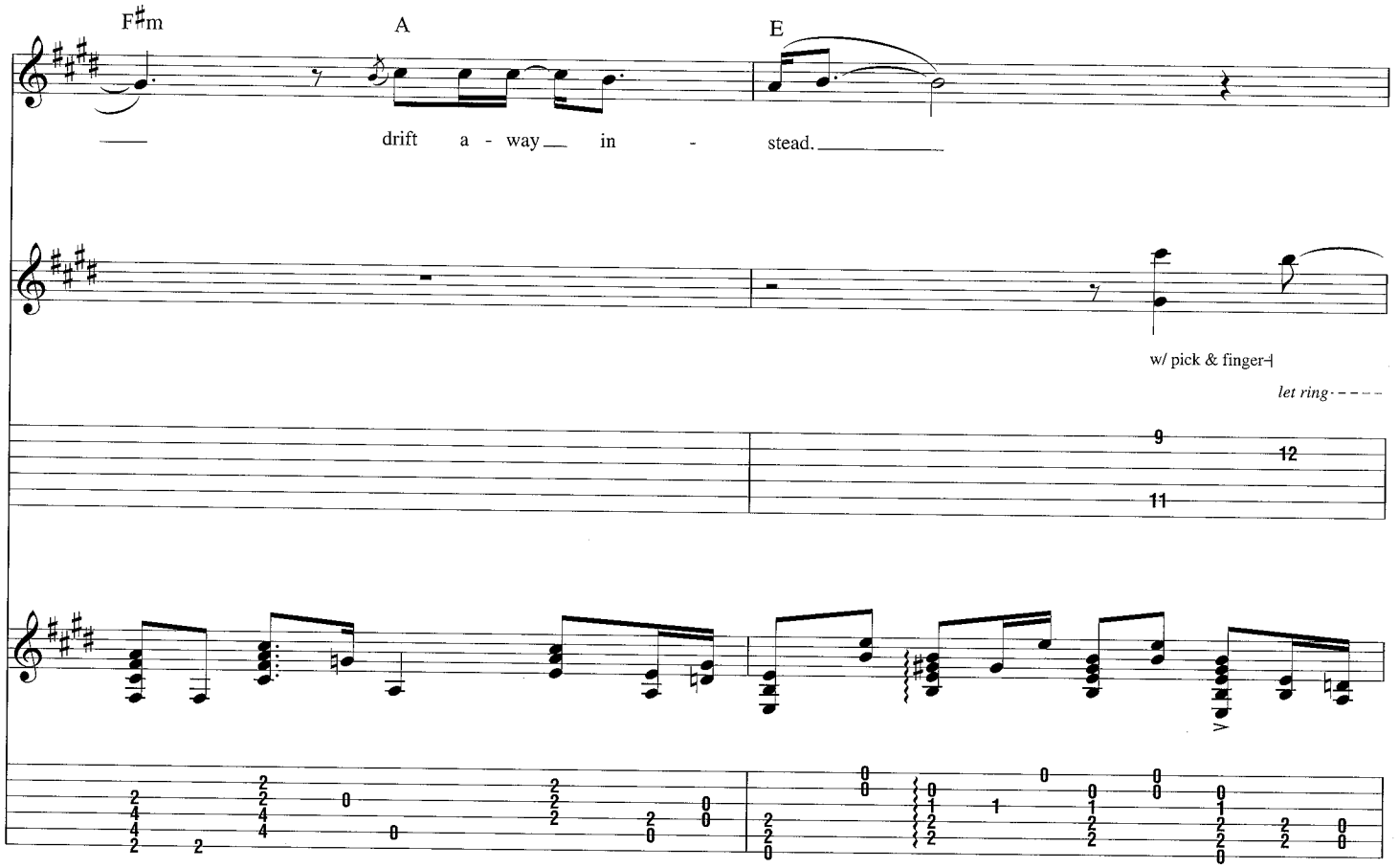

F♯m
A
E
feel the moon - light on your skin.

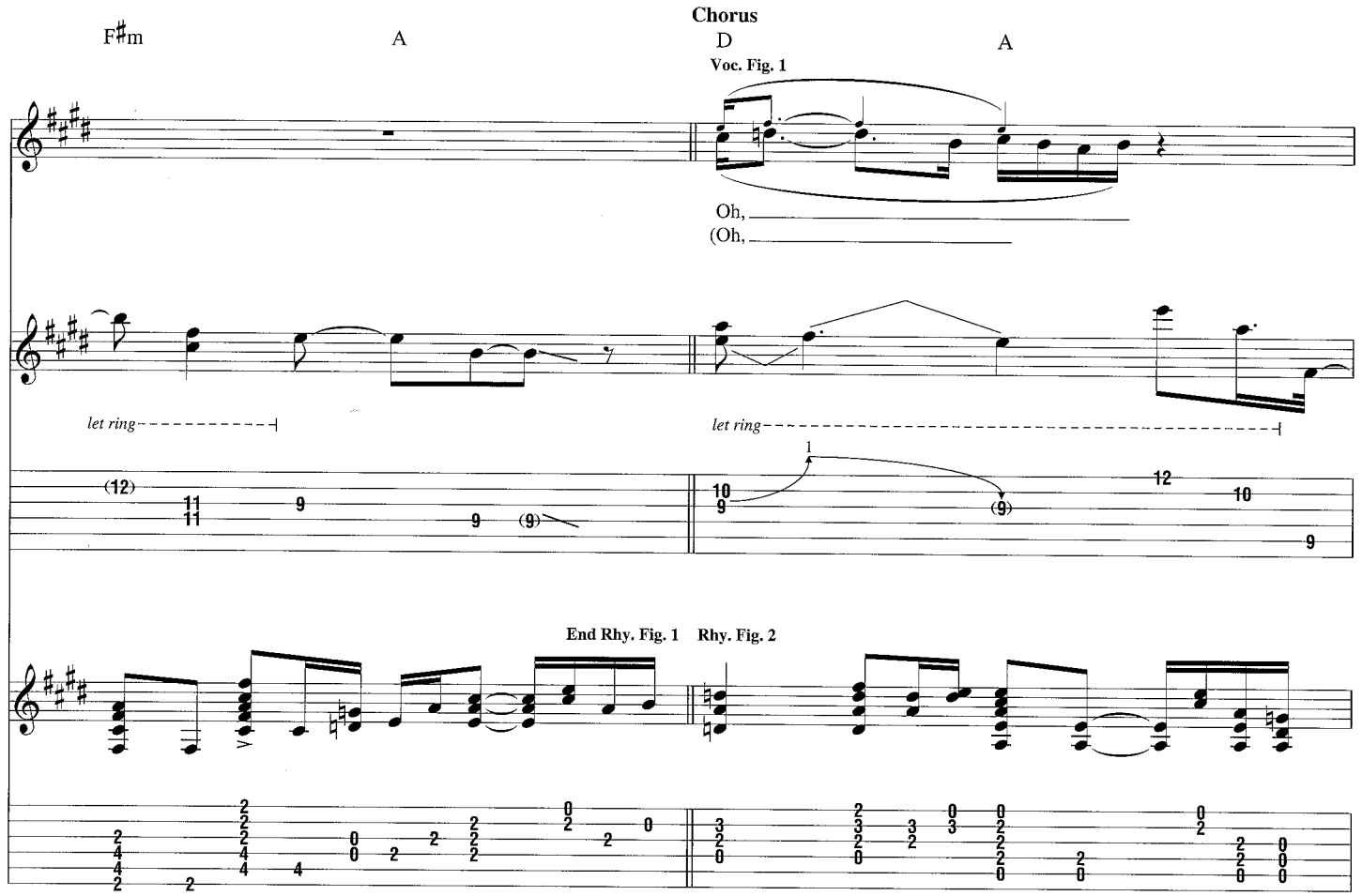

F♯m
A
E
Let the des - ert wind
Gtr. 2
w/ pick & finger
1/2
1
11
11

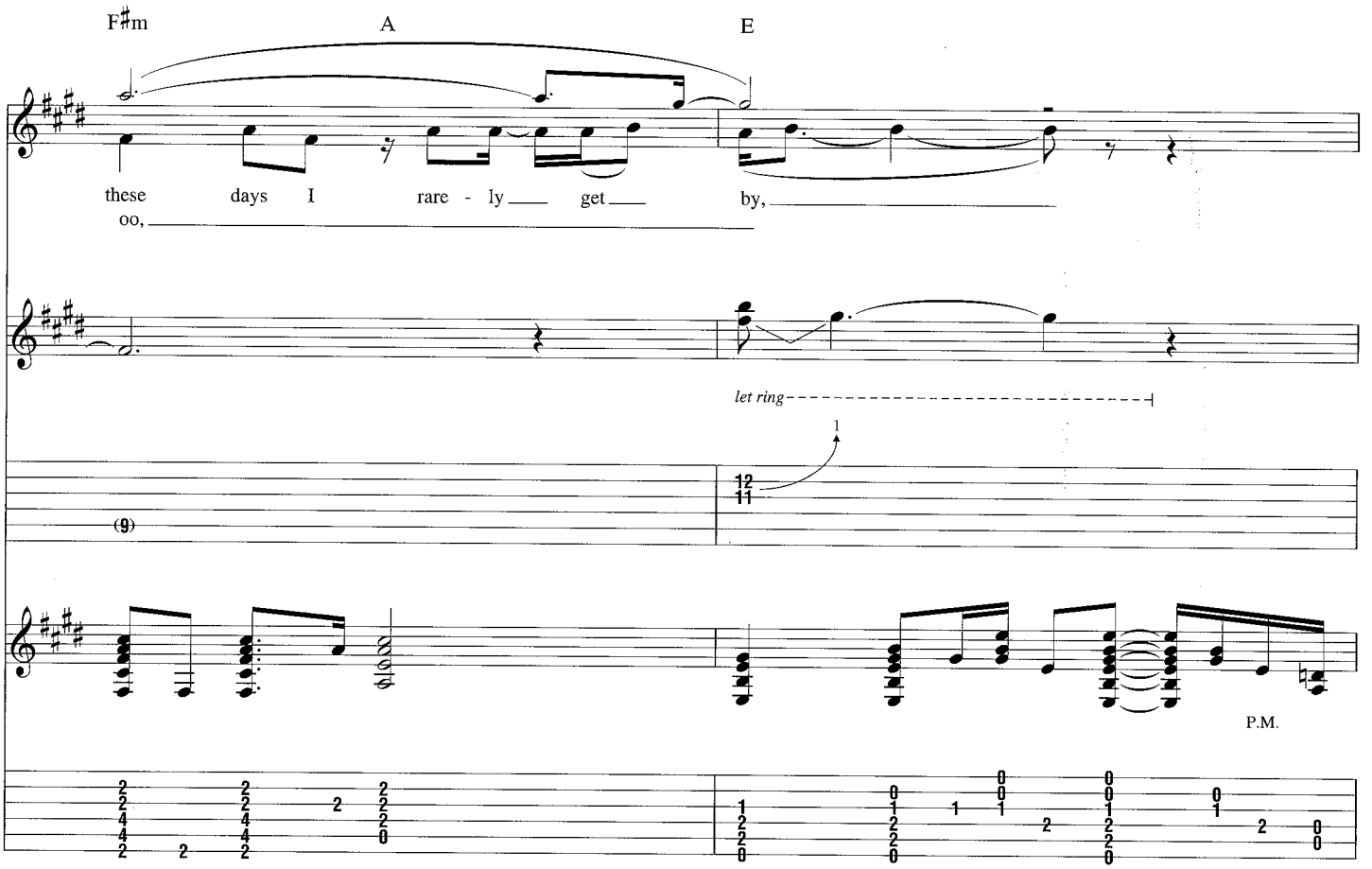

Gtr. 1

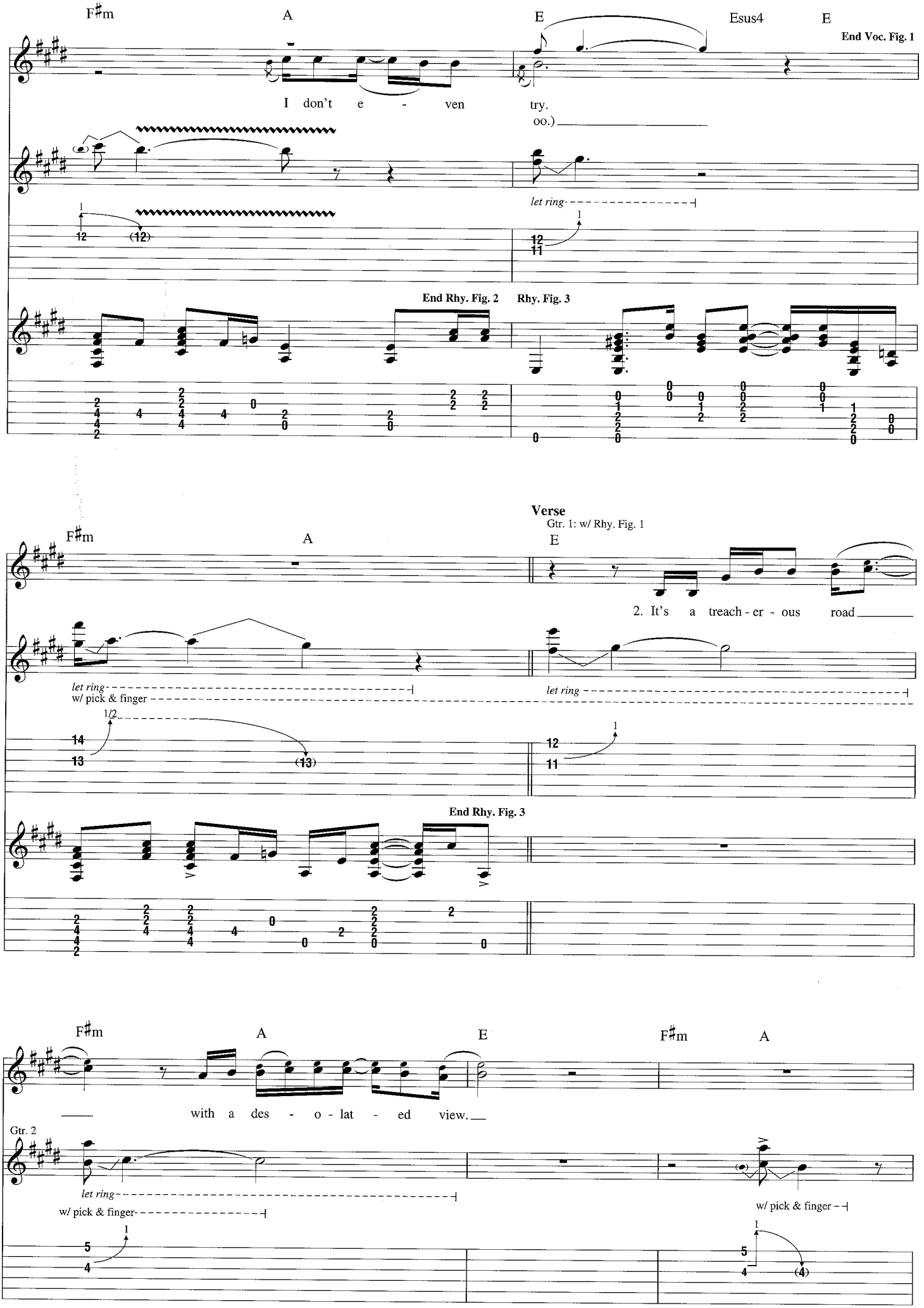

Gtr. 2 tacet
F♯m
A
E
cool your ach - ing head.
Gtr. 1

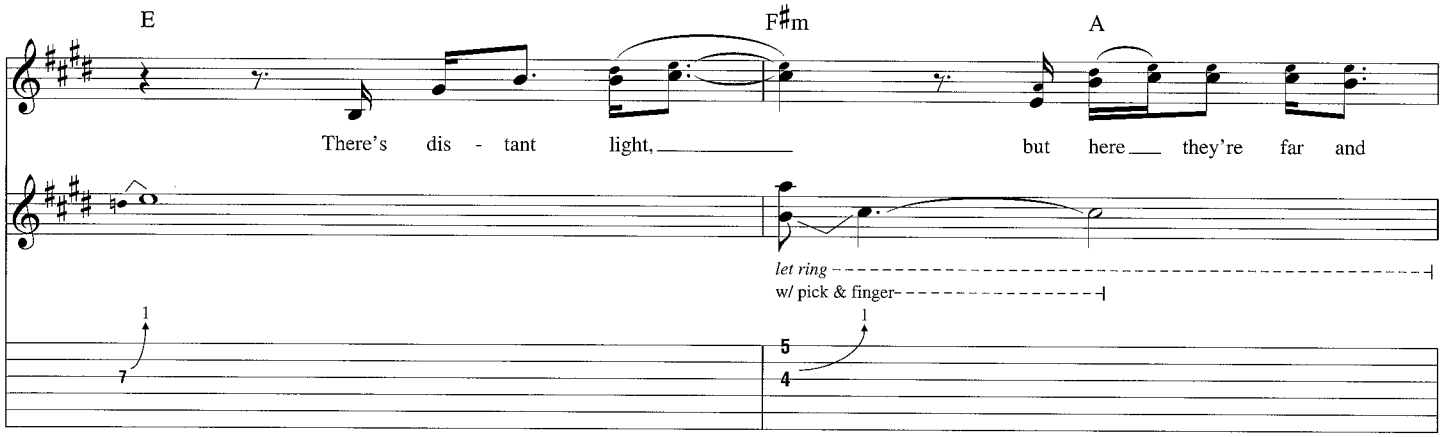

F♯m
A
E
Let the weight of the world
Gtr. 2
Gtr. 1

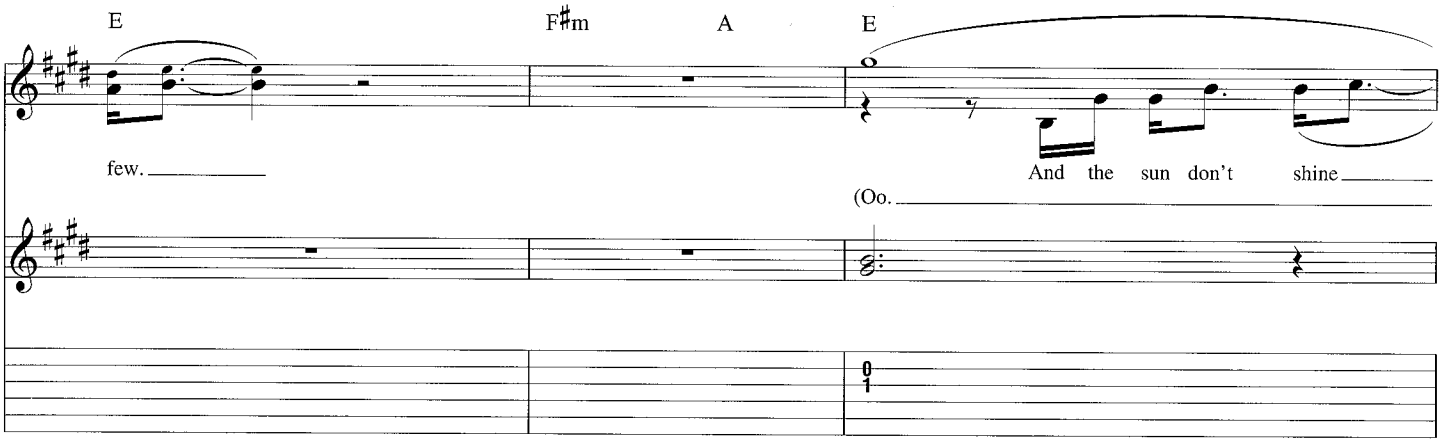

F♯m
A
E
drift a - way in - stead.
w/ pick & finger
let ring

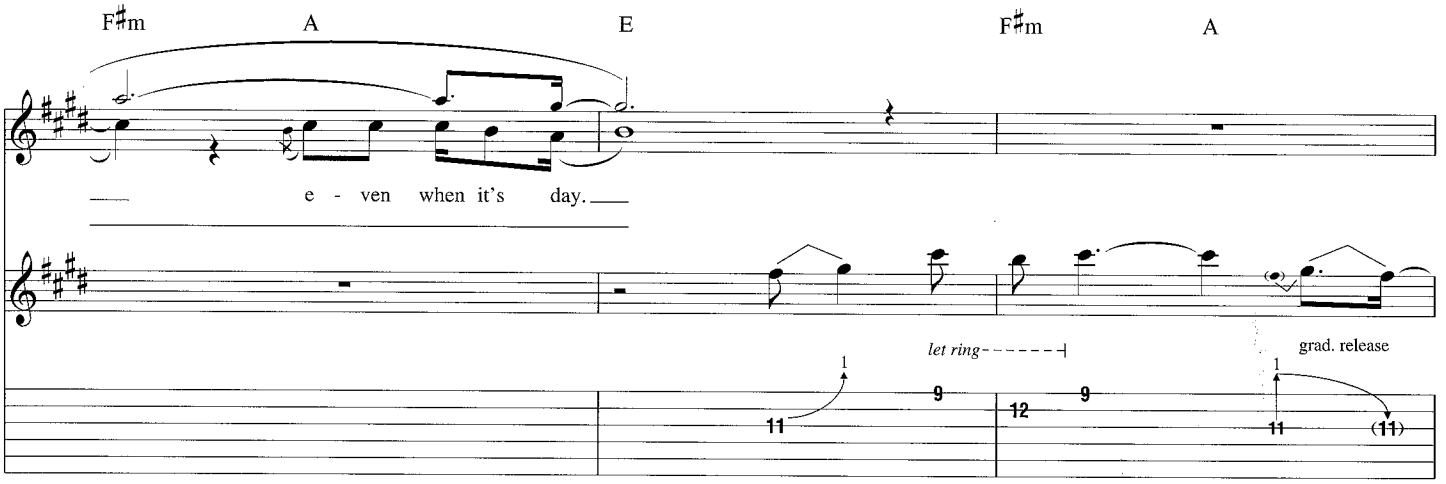

Chorus
F♯m
A
D
A
Voc. Fig. 1
Oh,
(Oh,
let ring
let ring
End Rhy. Fig. 1
Rhy. Fig. 2

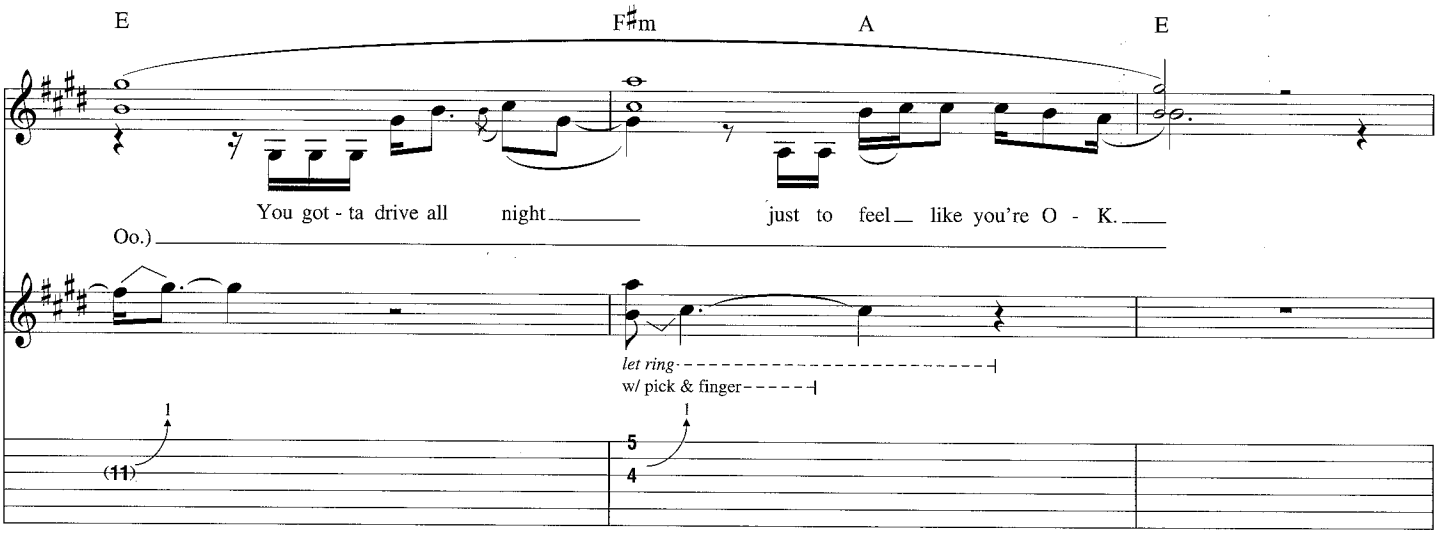

F♯m
A
E
these days I rare - ly get by,
oo,
let ring
P.M.

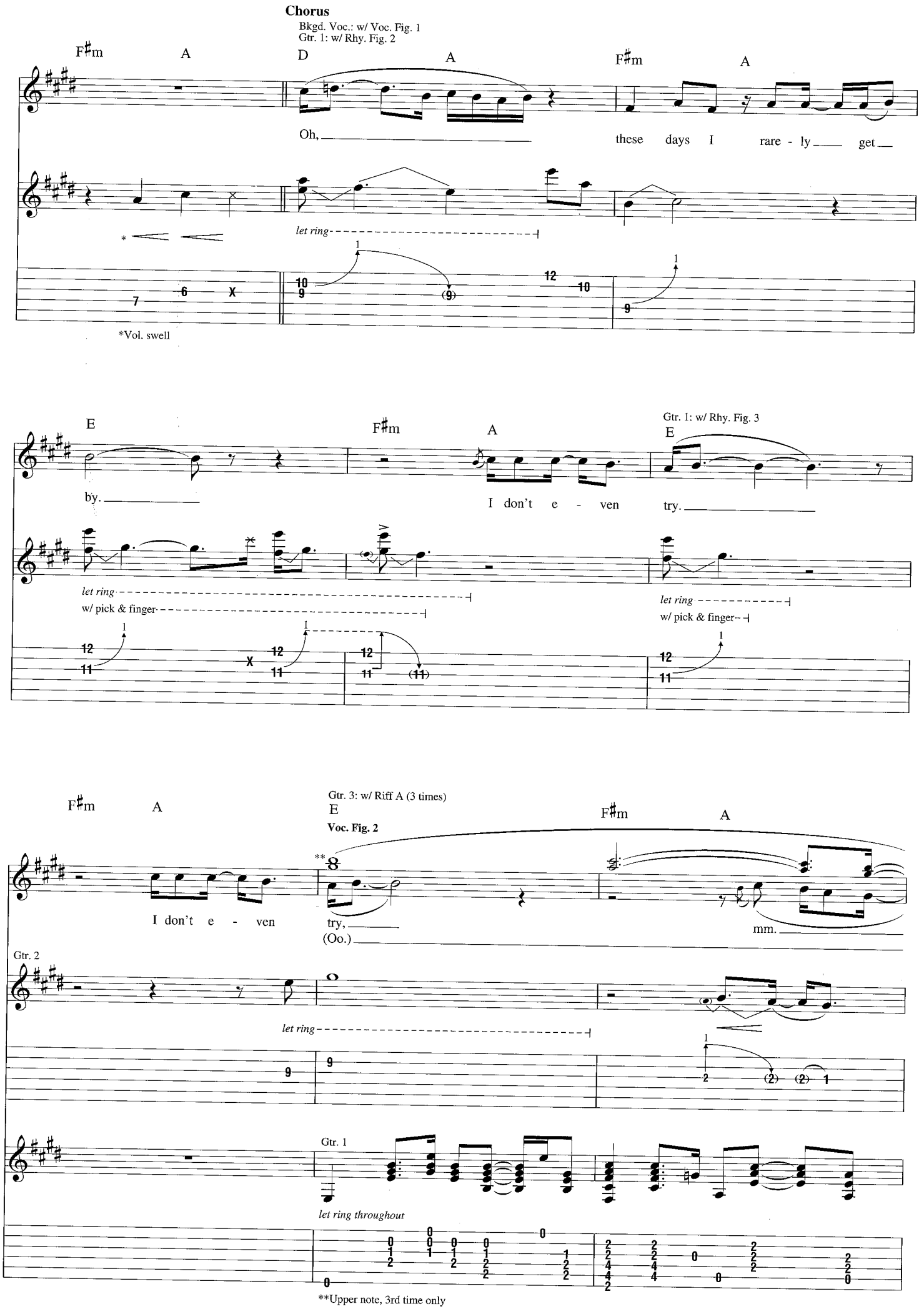

F♯m
A
E
Esus4
E
End Voc. Fig. 1
I don't e - ven try.
oo.)
let ring
End Rhy. Fig. 2
Rhy. Fig. 3
Verse
Gtr. 1: w/ Rhy. Fig. 1
2. It's a treach - er - ous road
let ring
w/ pick & finger
End Rhy. Fig. 3
with a des - o - lat - ed view.
Gtr. 2
let ring
w/ pick & finger

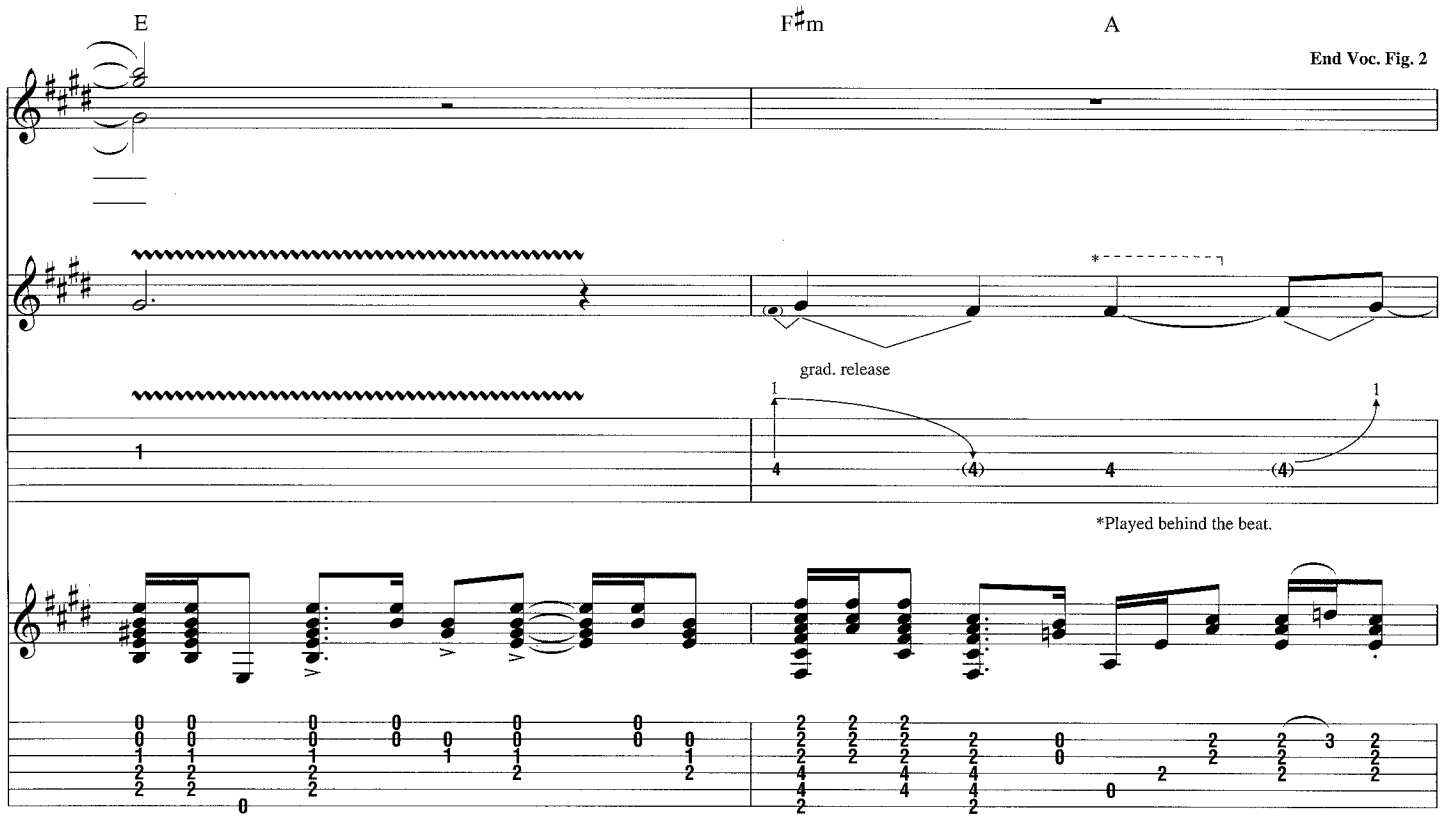

E
F♯m
A
There's dis - tant light, but here they're far and
let ring
w/ pick & finger

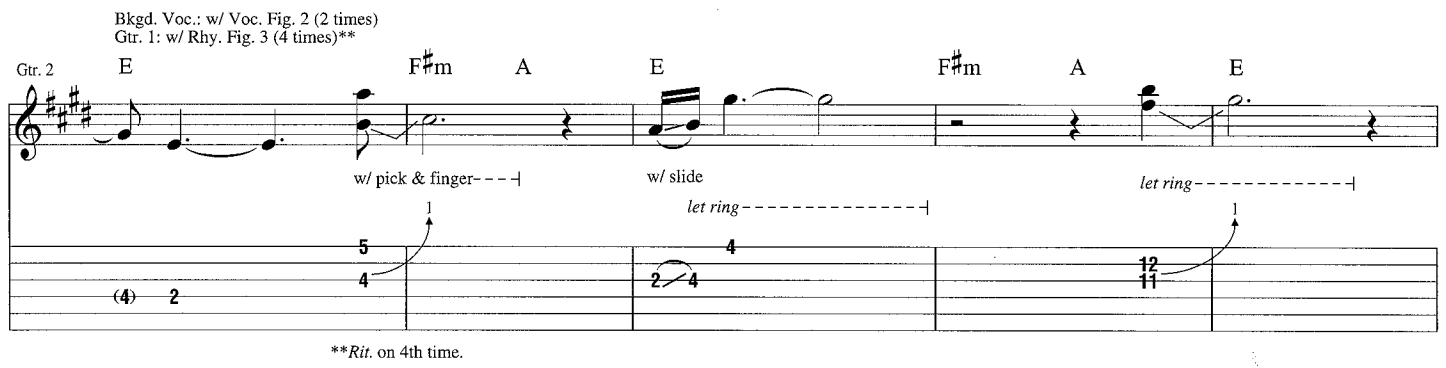

E
F♯m
A
E
few.
And the sun don't shine
(Oo.

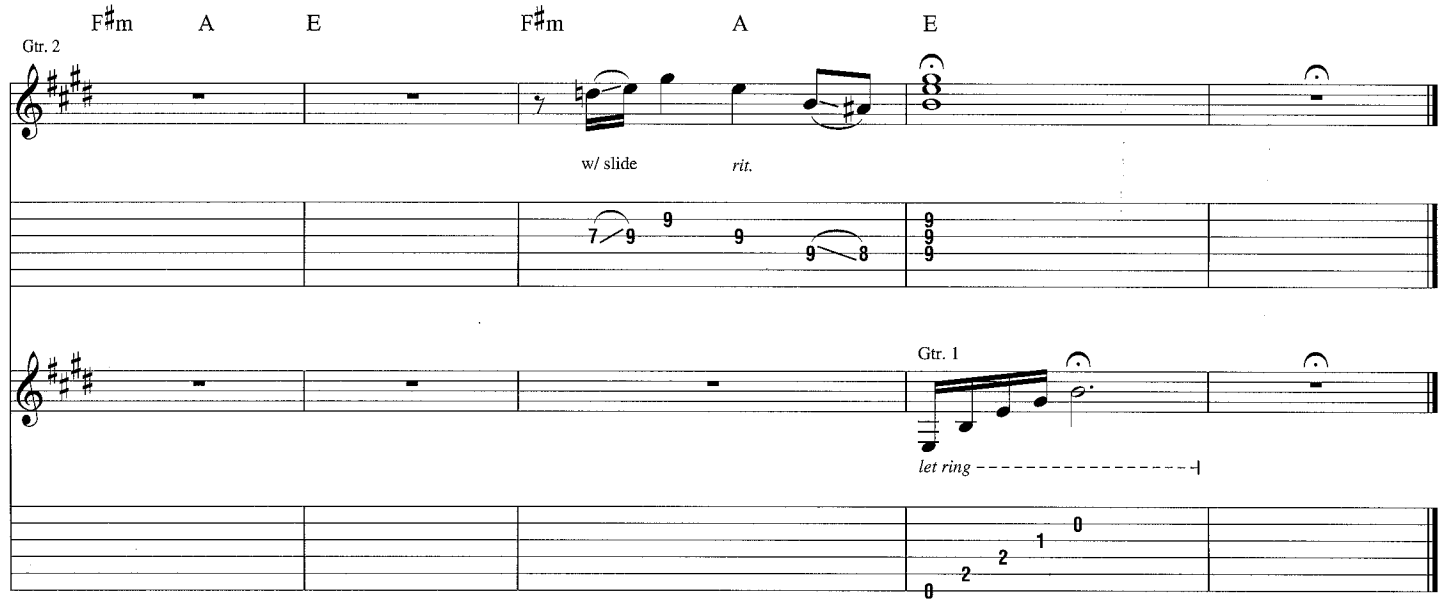

F♯m
A
E
F♯m
A
e - ven when it's day.
let ring
grad. release


E
F♯m
A
E
You got - ta drive all night just to feel like you're O - K.
Oo.)
let ring
w/ pick & finger


Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
F♯m A D A F♯m A
Oh, these days I rare - ly get
let ring
*Vol. swell
E F♯m A E
by. I don't e - ven try.
let ring
w/ pick & finger
Gtr. 1: w/ Rhy. Fig. 3
let ring
w/ pick & finger
F♯m A E F♯m A
I don't e - ven try, mm.
(Oo.)
Gtr. 3: w/ Riff A (3 times)
Voc. Fig. 2
Gtr. 2
let ring
Gtr. 1
let ring throughout
**Upper note, 3rd time only

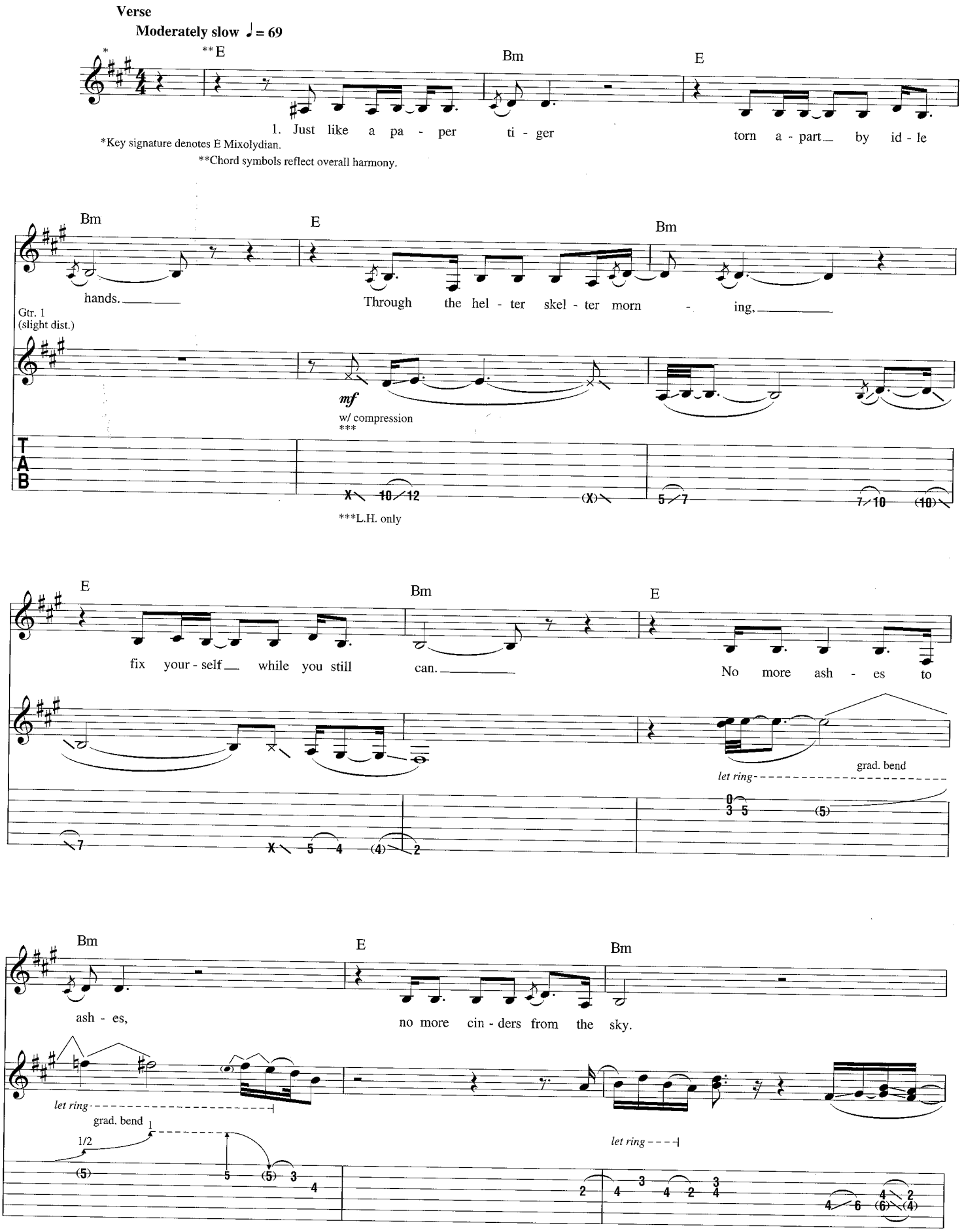

E
F♯m
A
End Voc. Fig. 2
grad. release
*Played behind the beat.


Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtr. 1: w/ Rhy. Fig. 3 (4 times)**
Gtr. 2
E
F♯m
A
E
F♯m
A
E
w/ pick & finger
w/ slide
let ring
let ring
**Rit. on 4th time.


F♯m
A
E
F♯m
A
E
Gtr. 2
w/ slide
rit.
Gtr. 1
let ring

Paper Tiger

Words and Music by Beck Hansen



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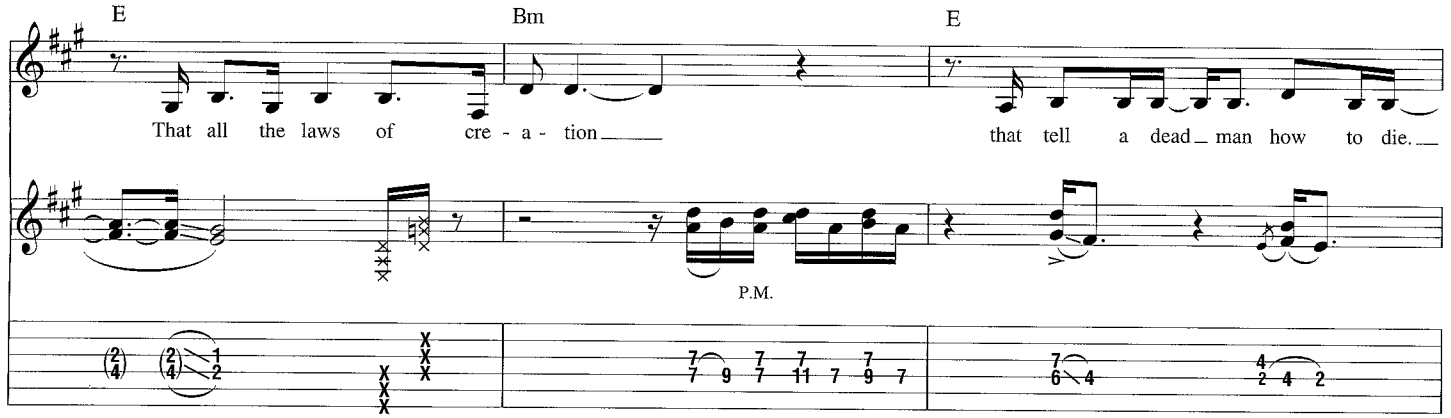
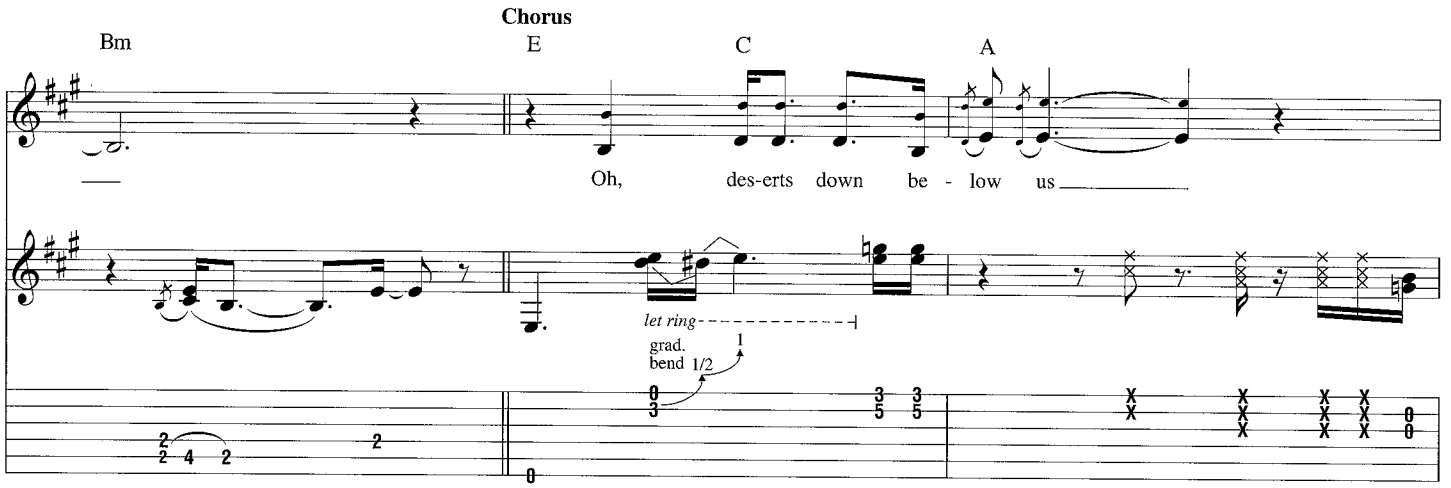
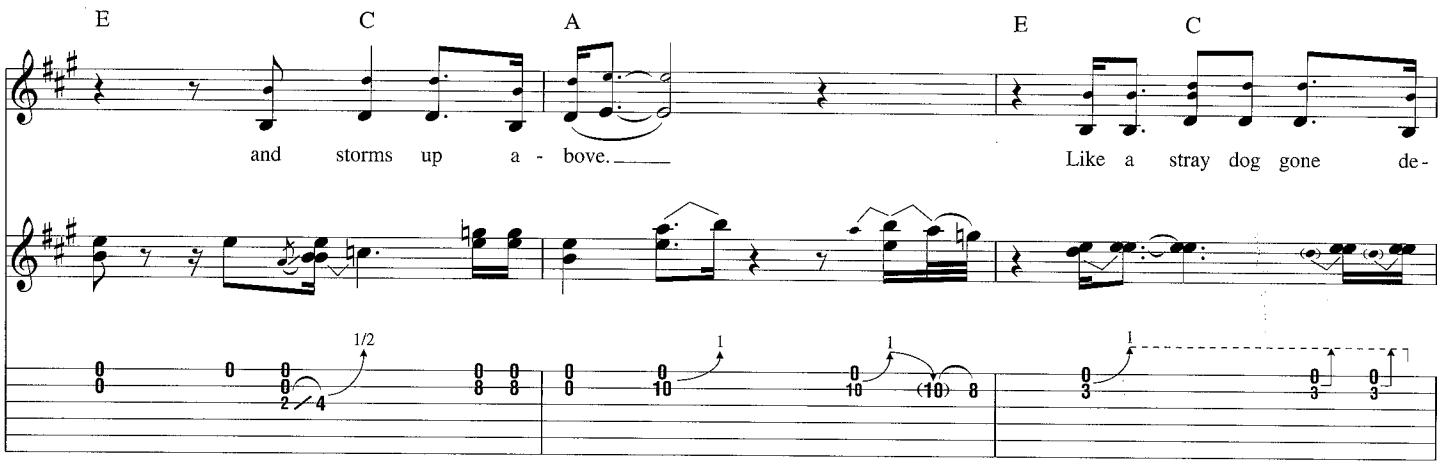
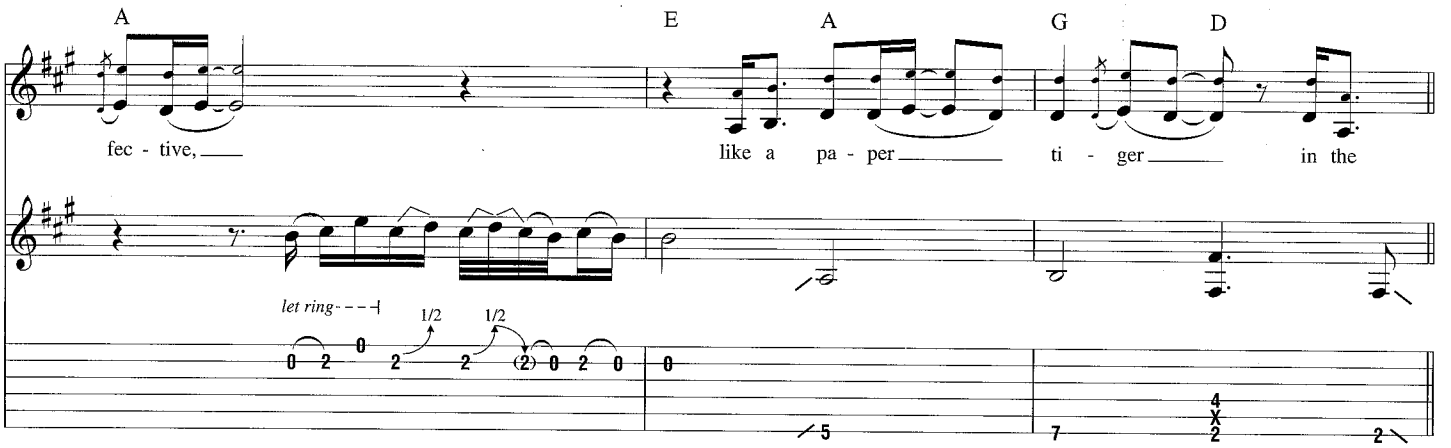
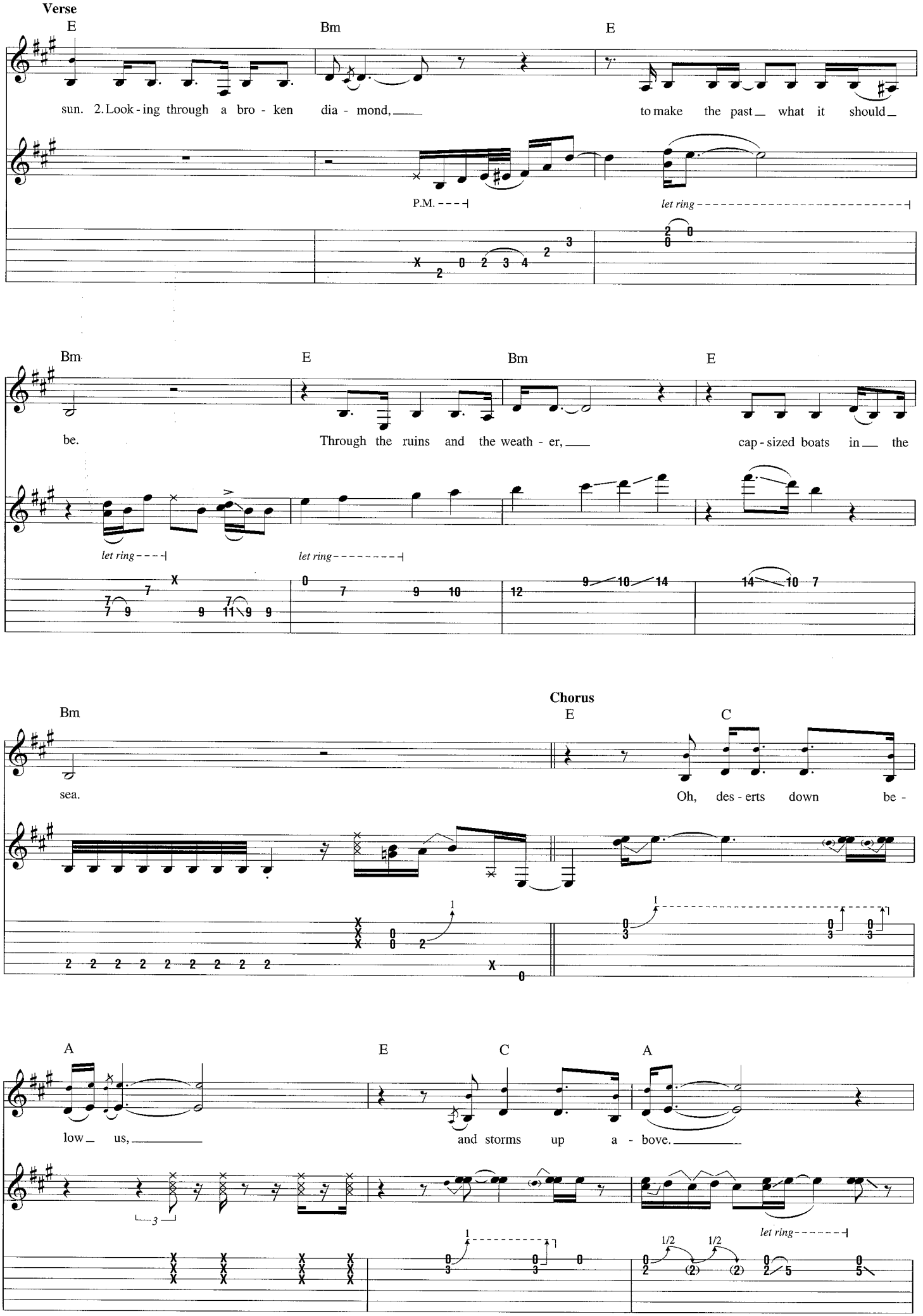
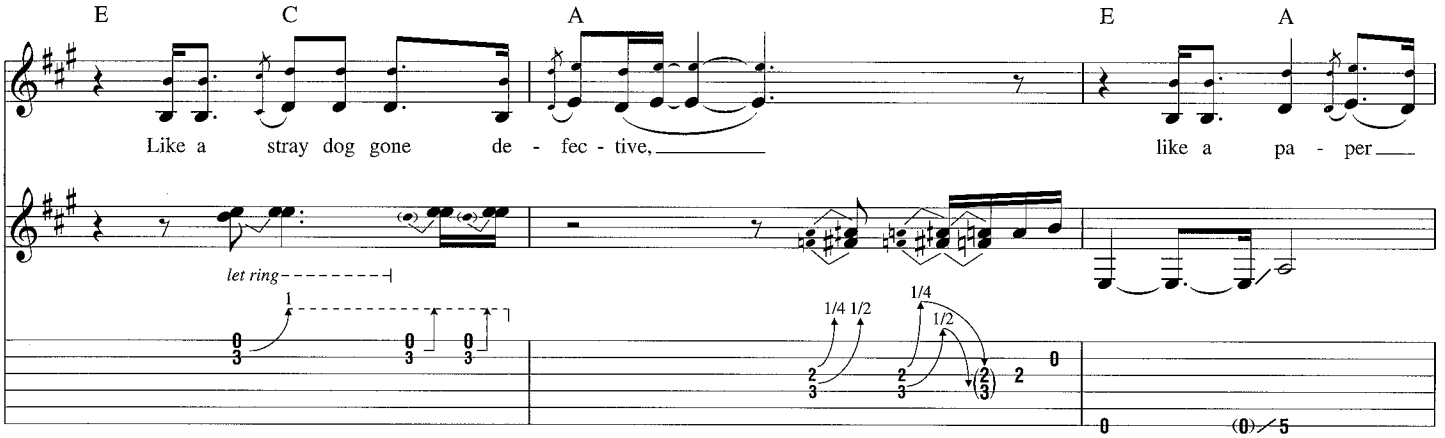

E
Bm
E
That all the laws of cre - a - tion
that tell a dead man how to die.
P.M.

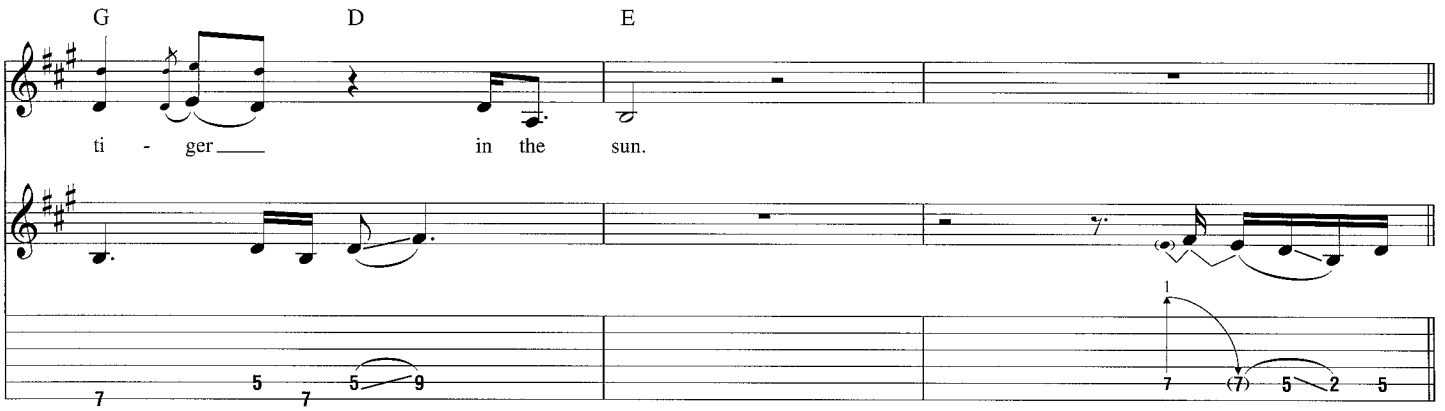

Chorus
Bm
E
C
A
Oh, des-erts down be - low us
let ring
grad. bend 1/2

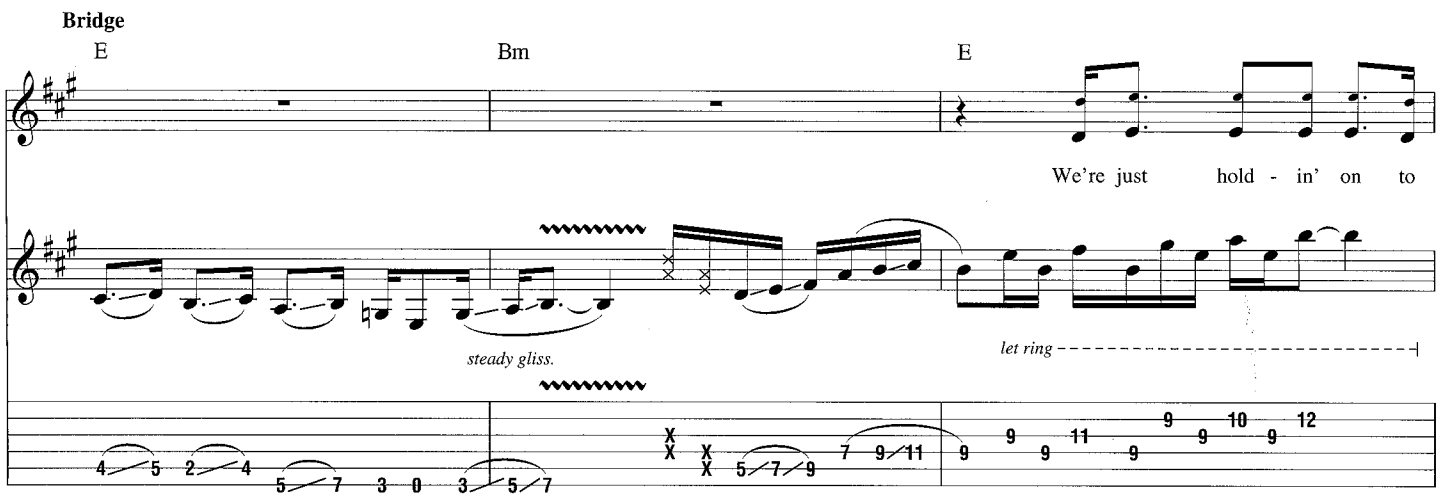

E
C
A
E
C
and storms up a - bove.
Like a stray dog gone de-

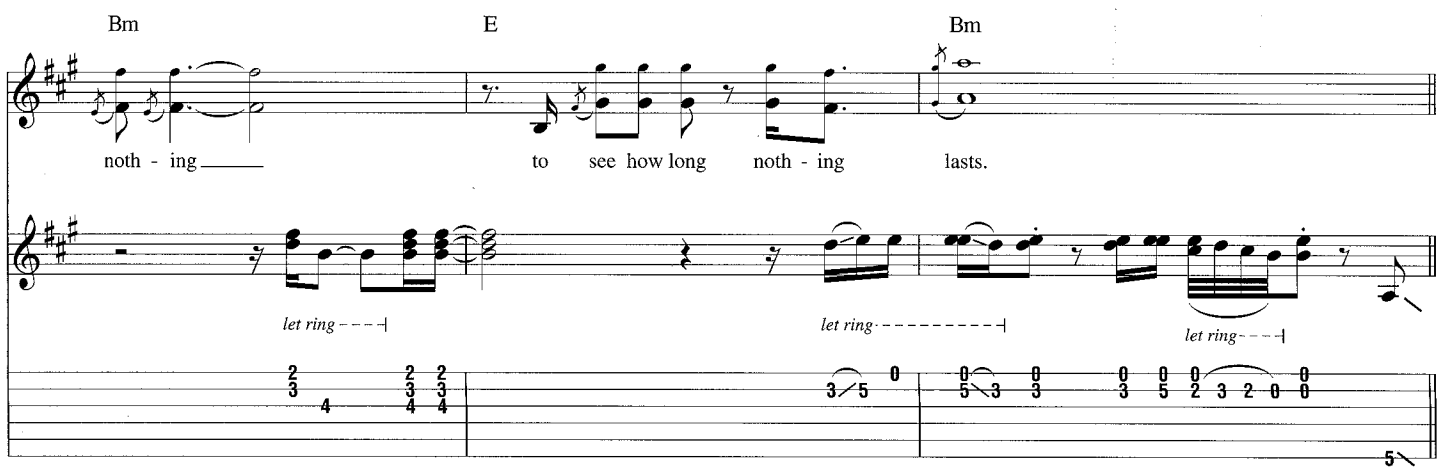

A
E
A
G
D
fec - tive,
like a pa - per
ti - ger
in the
let ring

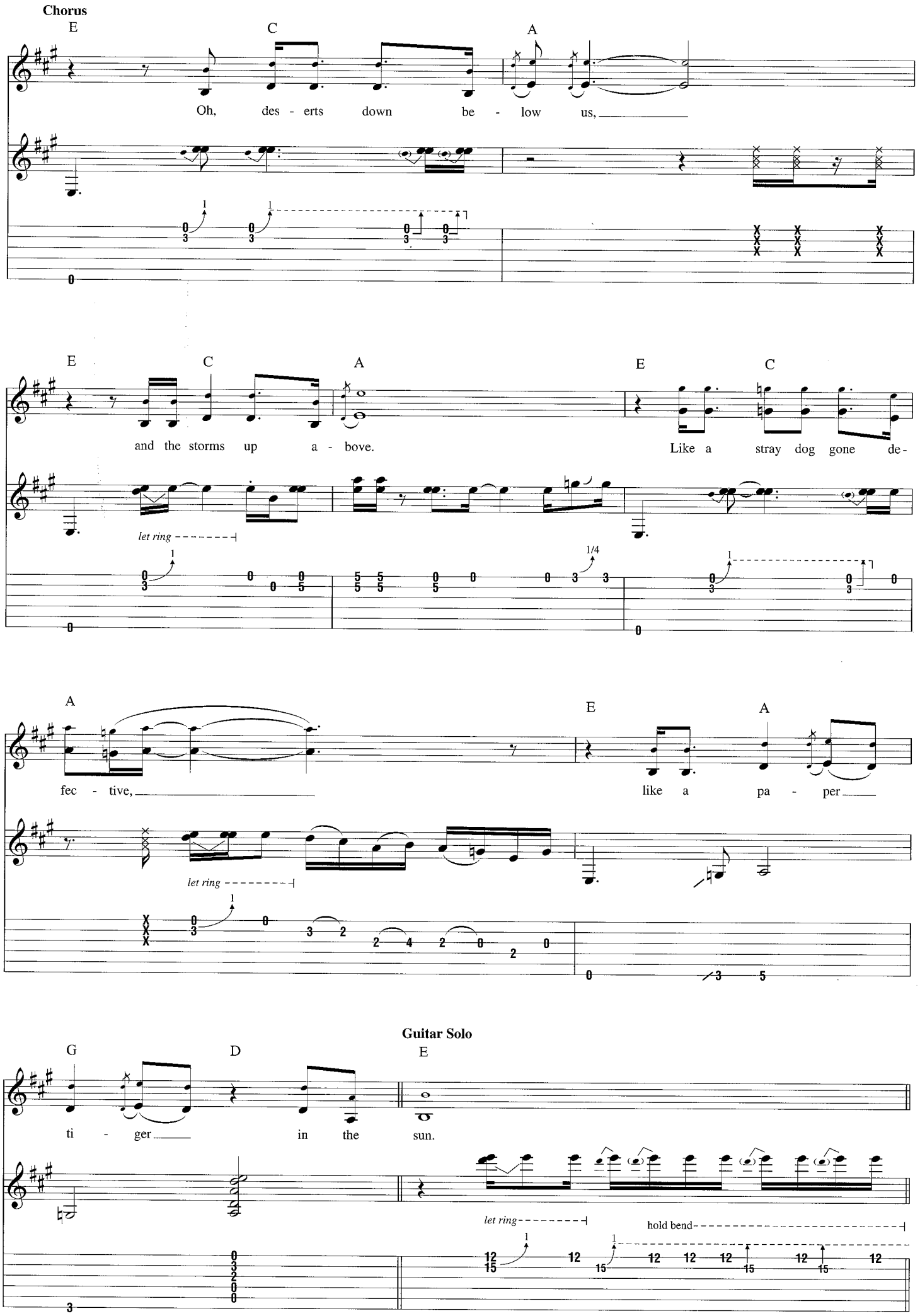

Verse
E
Bm
E
sun. 2. Look - ing through a bro - ken dia - mond, to make the past what it should
P.M.
let ring
Bm
E
Bm
E
be. Through the ruins and the weath - er, cap - sized boats in the
let ring
let ring
Bm
Chorus
E
C
sea. Oh, des - erts down be -
A
E
C
A
low us, and storms up a - bove.
let ring

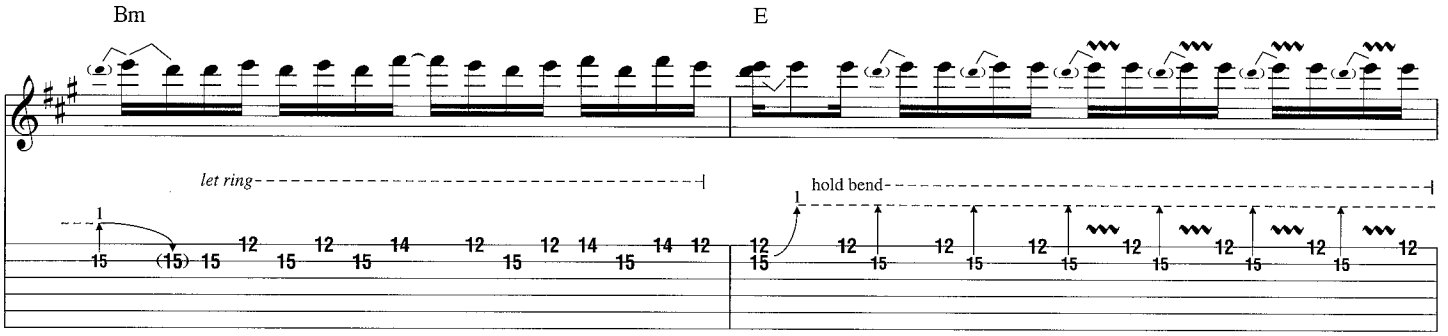

E C A E A
Like a stray dog gone de - fec - tive, like a pa - per
let ring
1
1/4 1/2
1/4
1/2

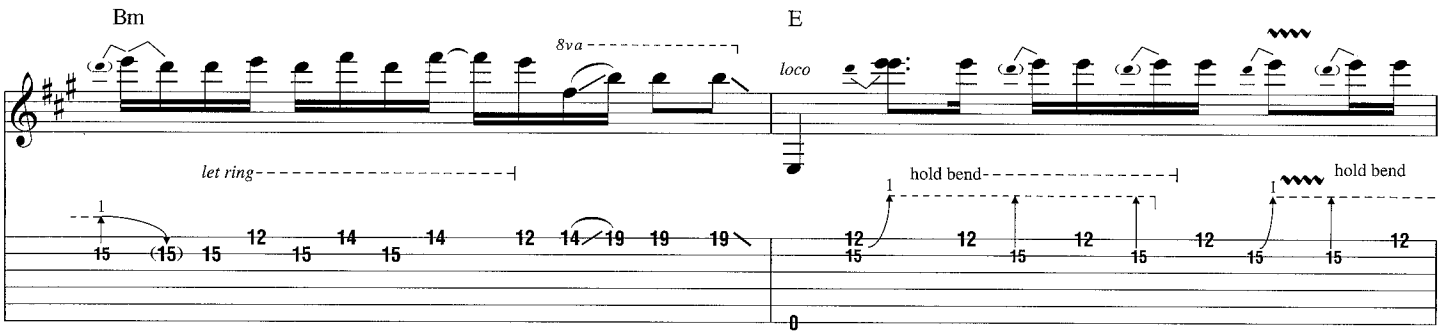

G D E
ti - ger in the sun.
1

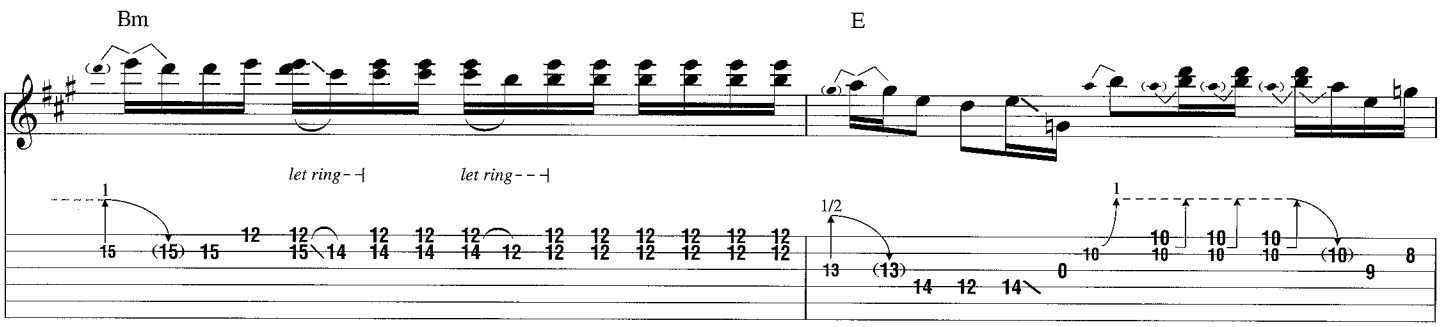

Bridge
E Bm E
We're just hold - in' on to
steady gliss.
let ring

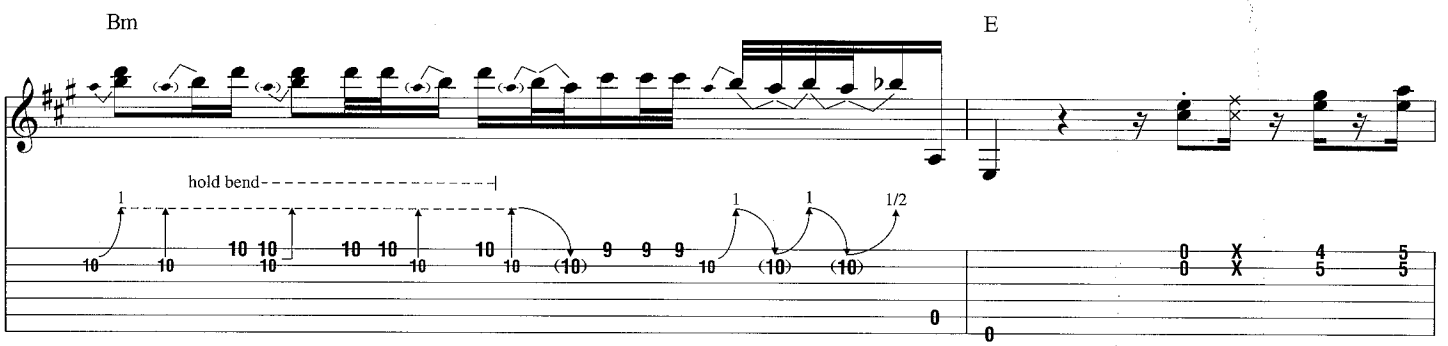

Bm E Bm
noth - ing to see how long noth - ing lasts.
let ring
let ring
let ring

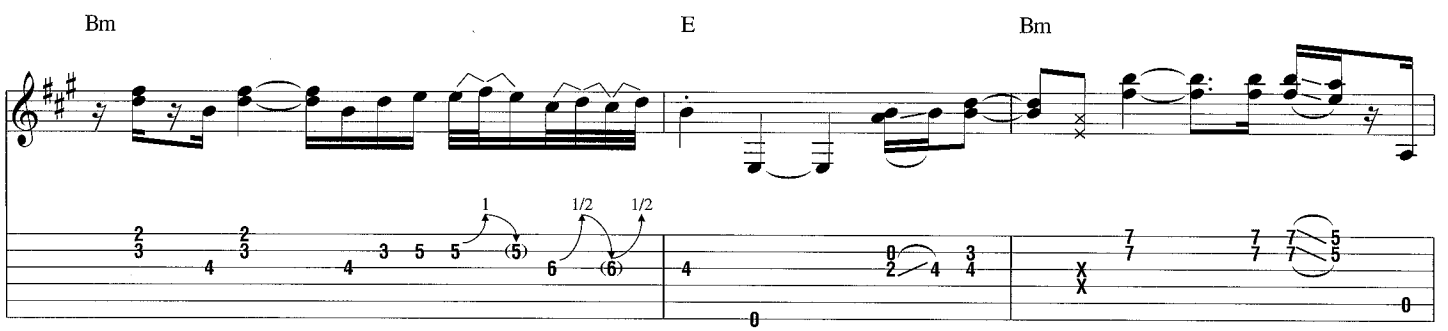

Chorus
E C A
Oh, des - erts down be - low us,
E C A E C
and the storms up a - bove. Like a stray dog gone de-
let ring
A E A
fec - tive, like a pa - per
let ring
Guitar Solo
G D E
ti - ger in the sun.
let ring
hold bend

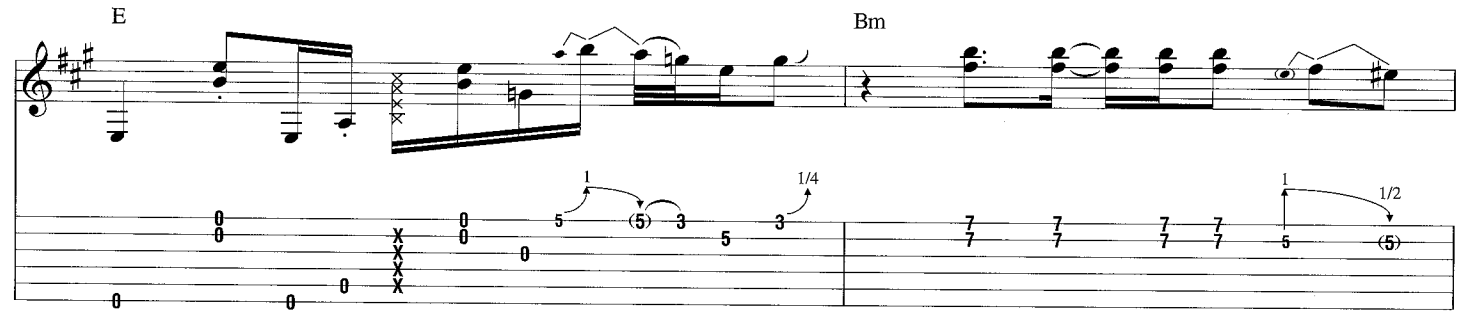

Bm
E
let ring
hold bend

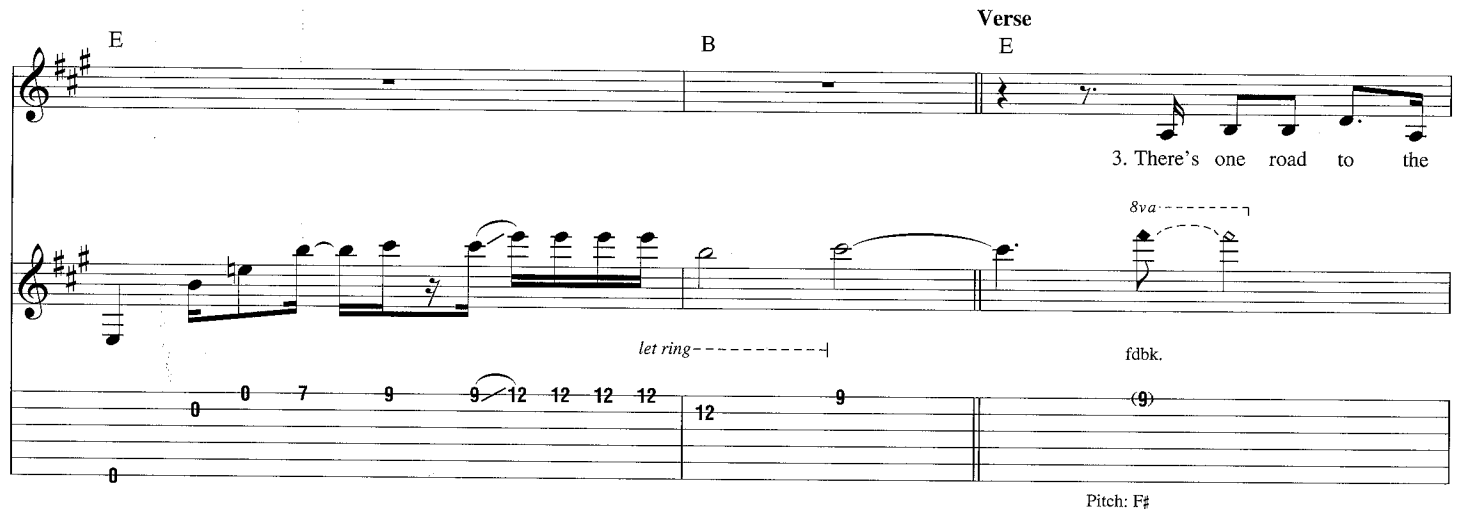

Bm
E
8va
loco
let ring
hold bend
hold bend

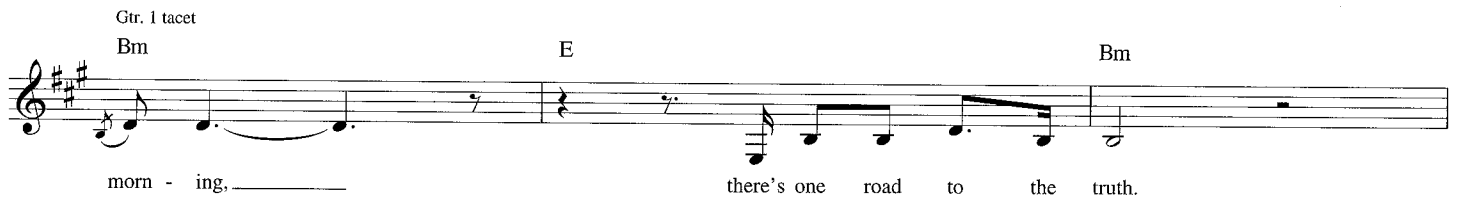

Bm
E
let ring
let ring

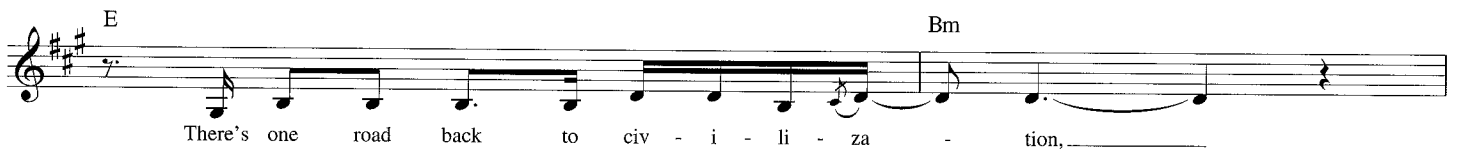

Bm
E
hold bend

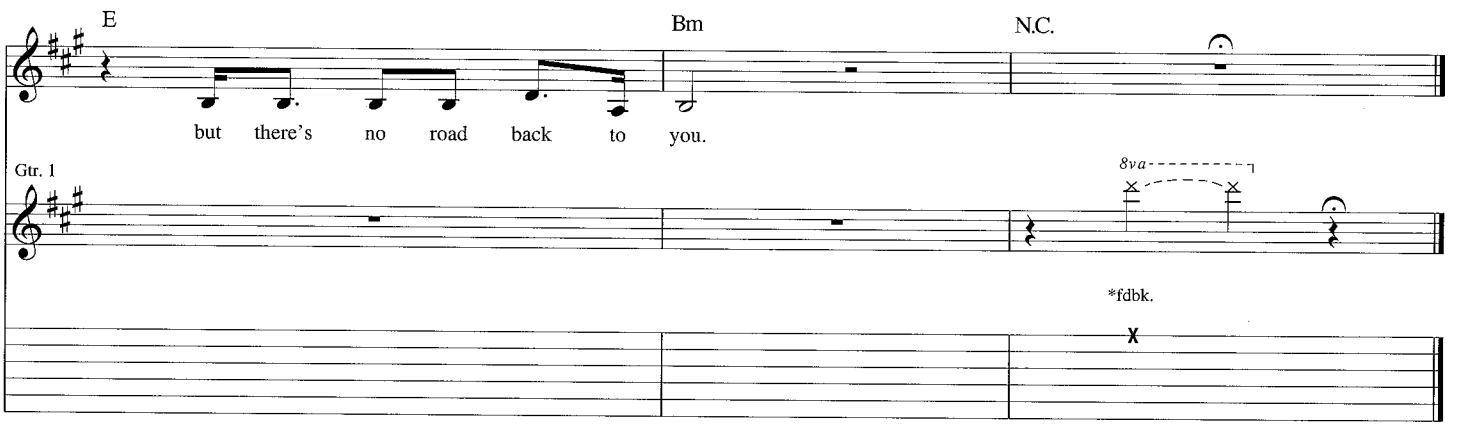

Bm
E
Bm







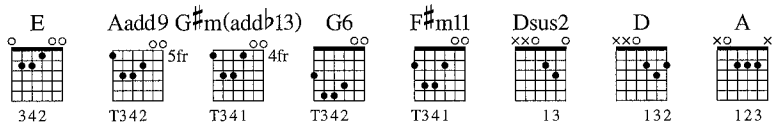




*Microphonic fdbk., not caused by string vibration.

Guess I'm Doing Fine

Words and Music by Beck Hansen



Intro

Slowly ♩ = 58

Gtr. 1 (acous.)

E — F♯m(add11) — G♯m — G

mf — *let ring throughout*

*T = Thumb on 6th string

F♯m11

Gtr. 1 — E

Gtr. 2 (elec.)

(cont. in slashes)

** *p* — w/ clean tone, Leslie, reverb & fingers

*** *mf* — *let ring*

** 1/2 vol.

***Full vol.

Verse

E — Aadd9

Rhy. Fig. 1

1. There's a blue - bird at my win -

p

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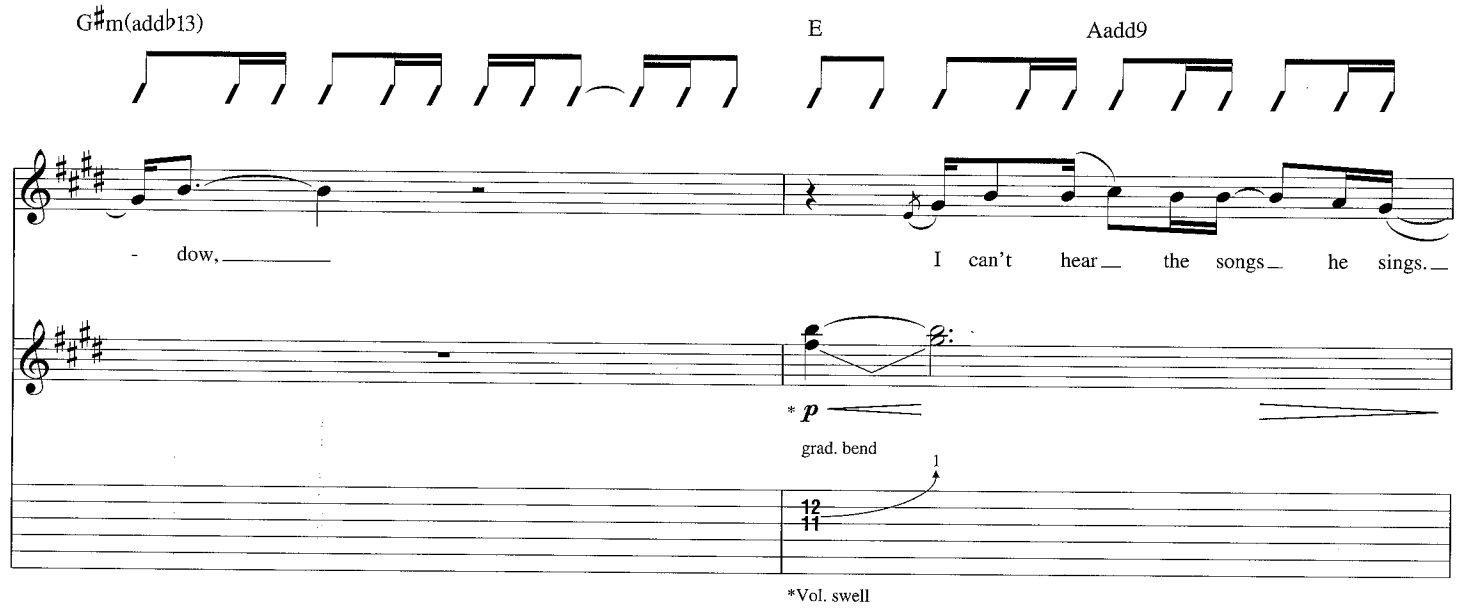
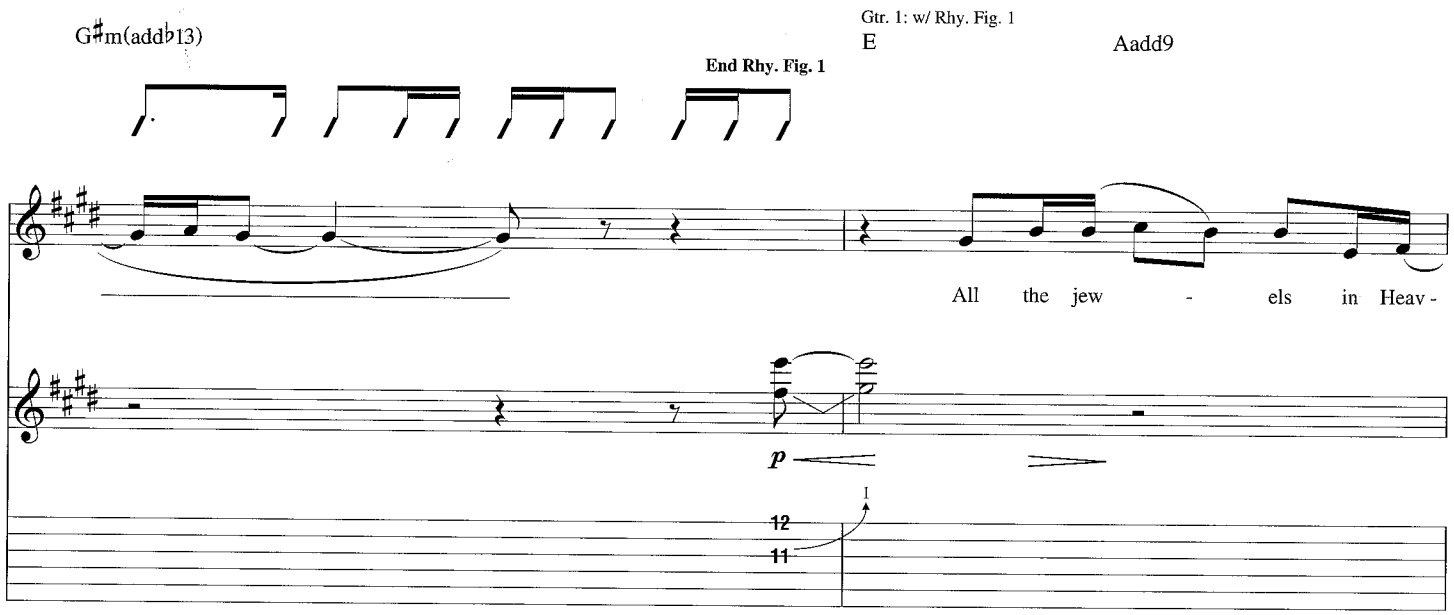
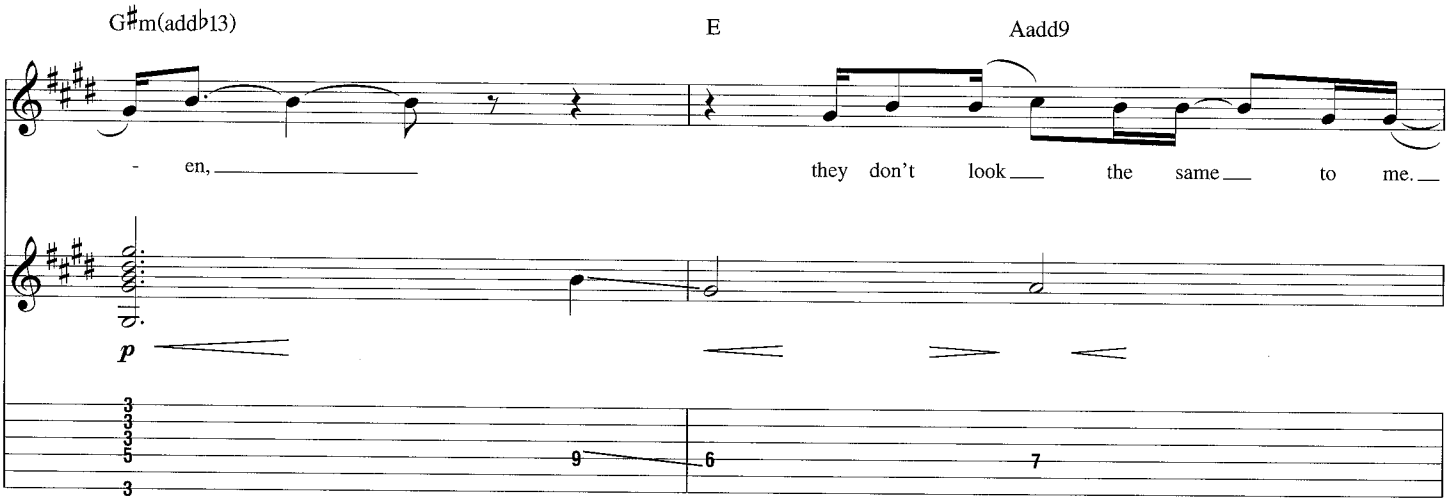
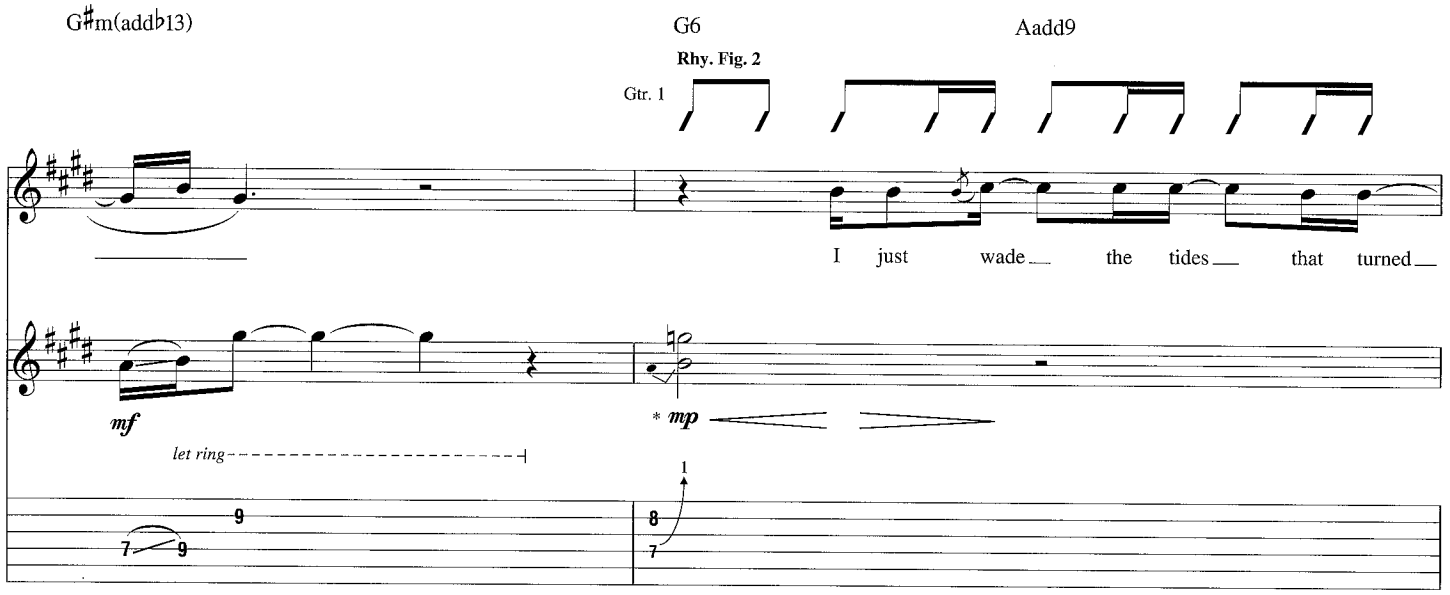
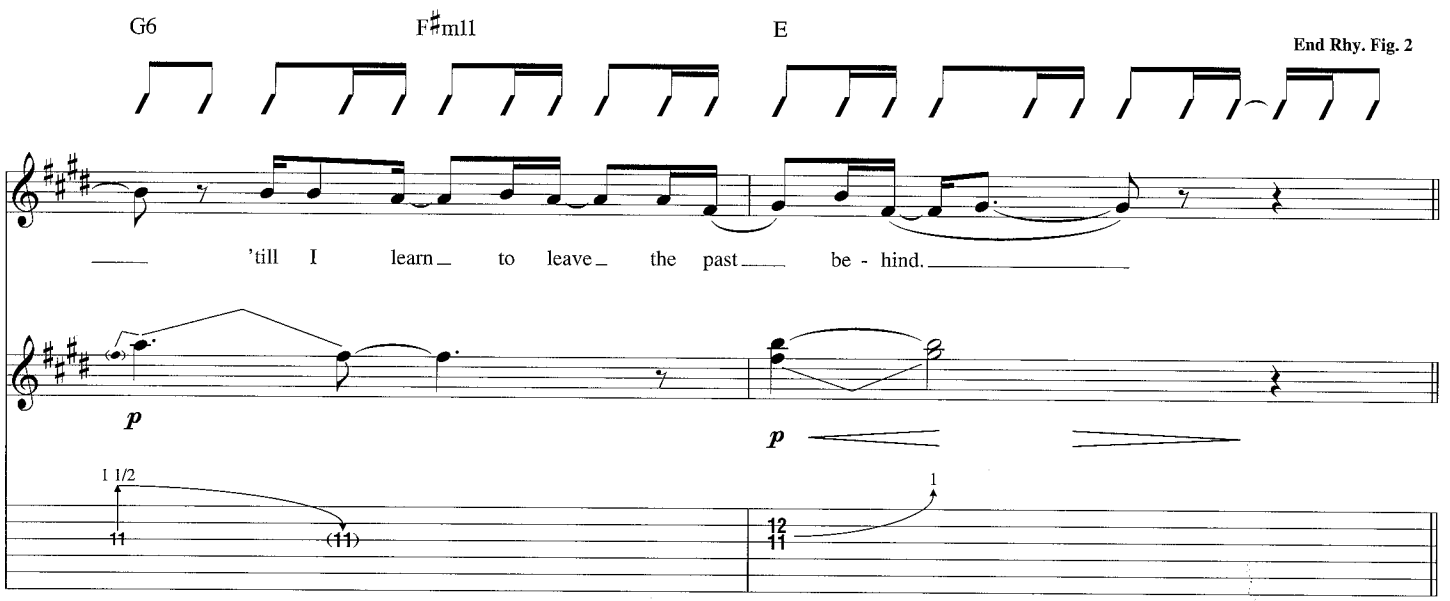
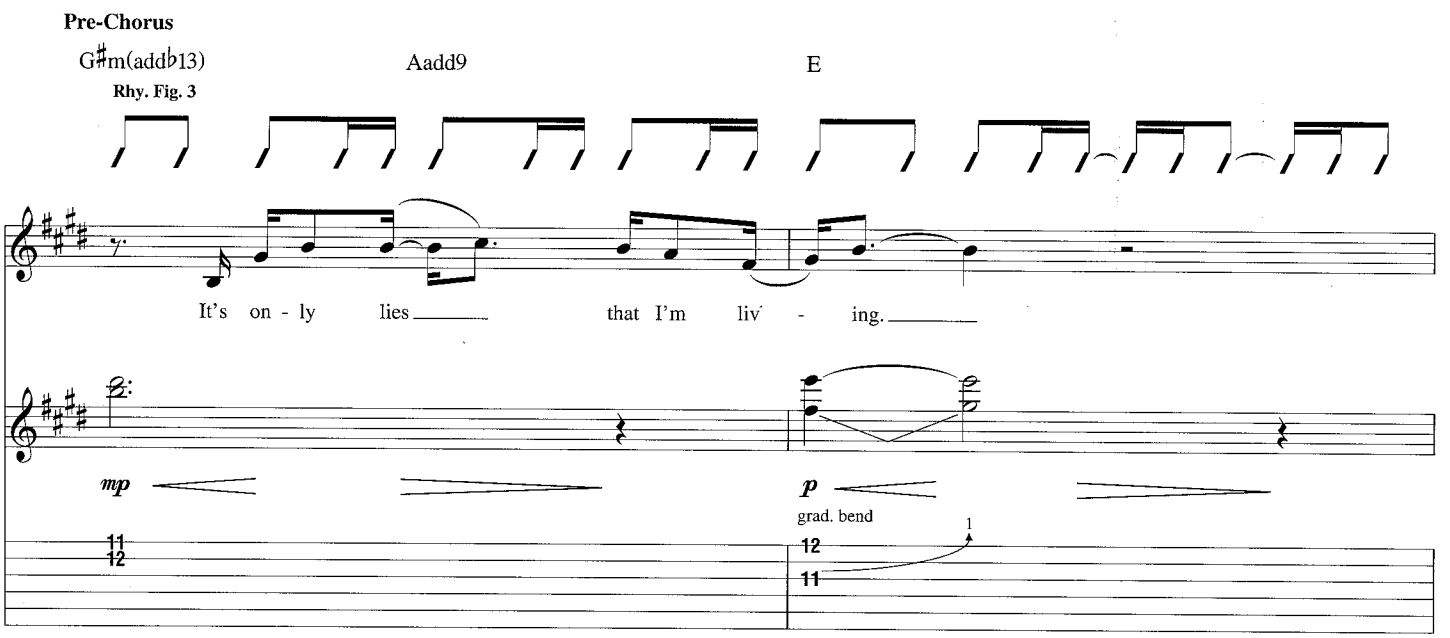

G♯m(add♭13)
E
Aadd9
- dow,
I can't hear the songs he sings.
* p
grad. bend
1
12
11
*Vol. swell

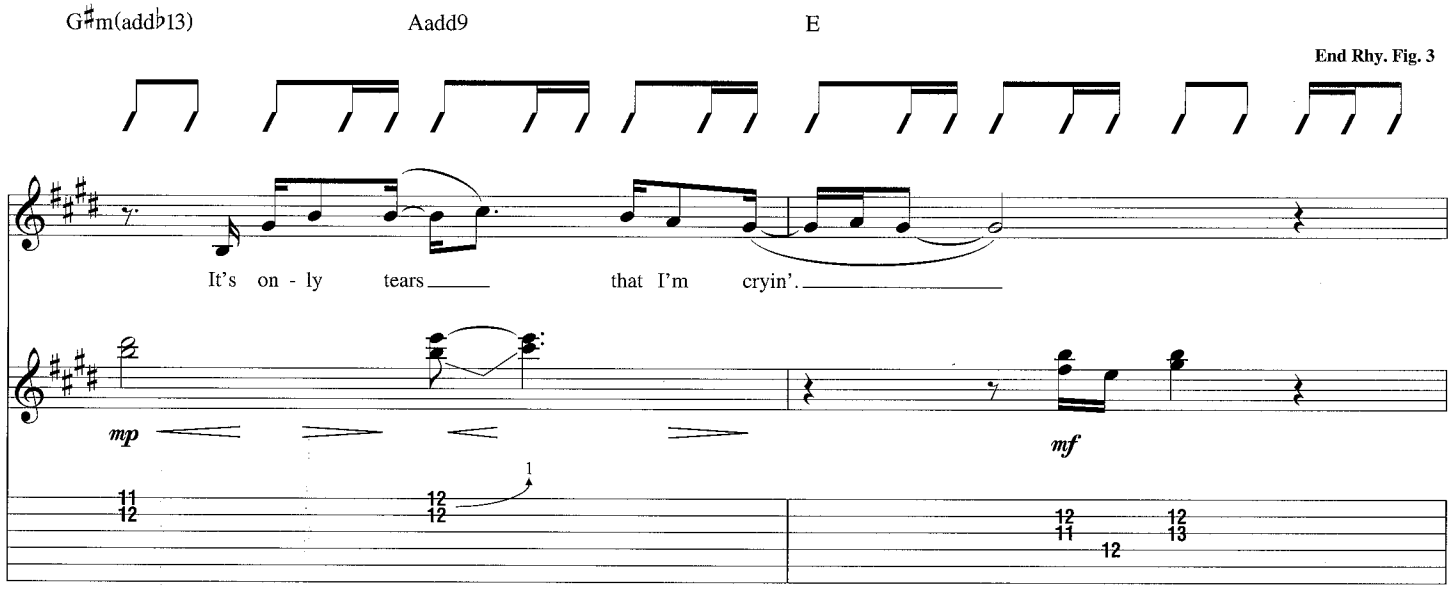

G♯m(add♭13)
Gtr. 1: w/ Rhy. Fig. 1
E
Aadd9
End Rhy. Fig. 1
All the jew - els in Heav -
p
1
12
11

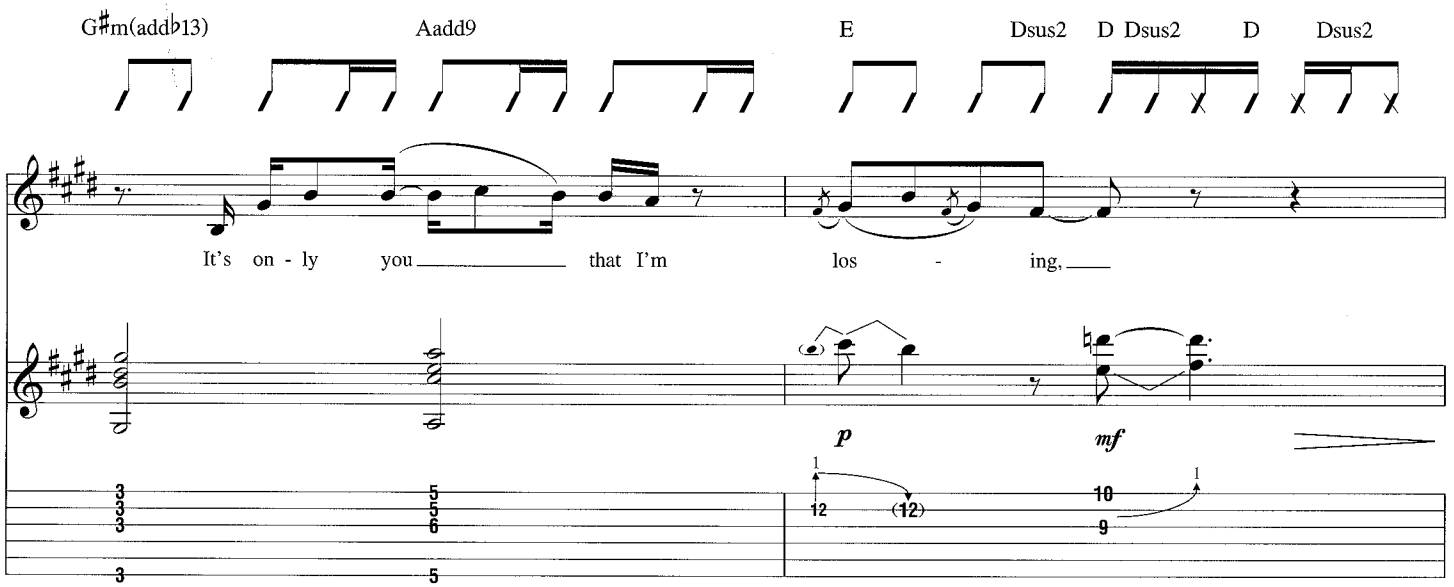

G♯m(add♭13)
E
Aadd9
- en,
they don't look the same to me.
p
9
6
7

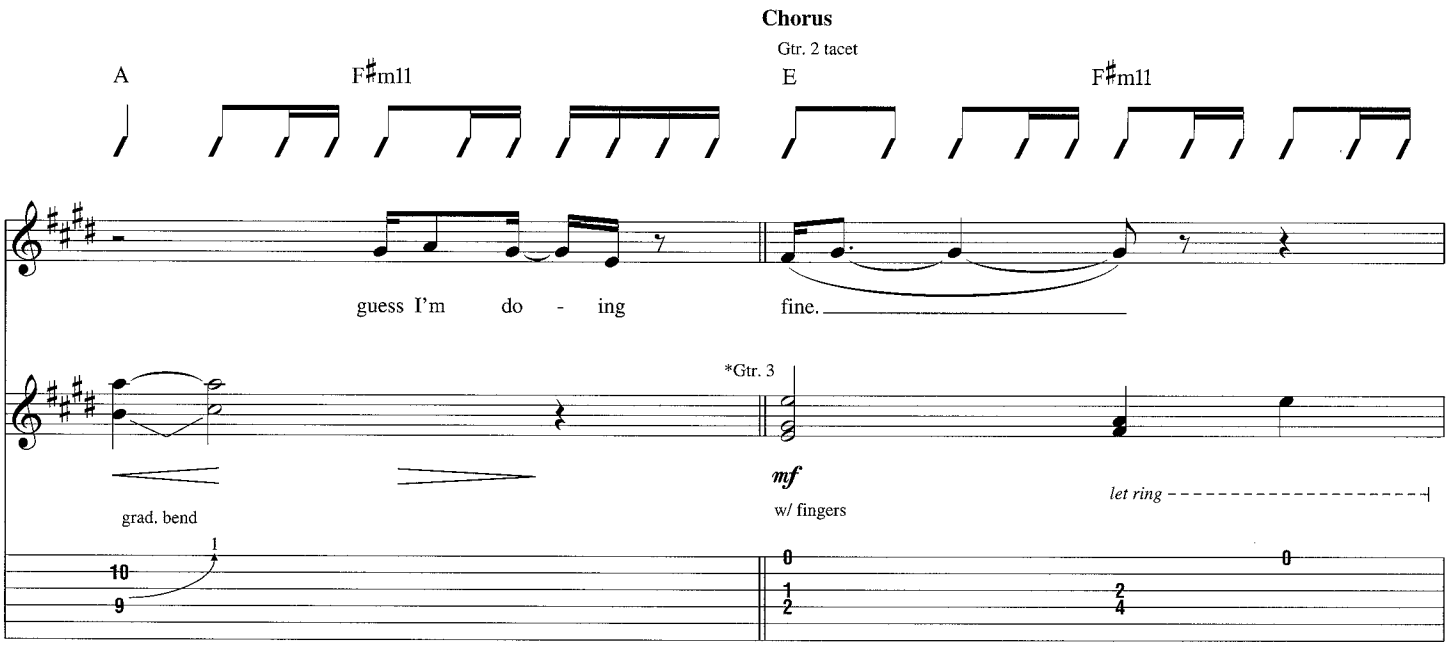

G♯m(add♭13)
G6
Aadd9
Rhy. Fig. 2
Gtr. 1
I just wade the tides that turned
mf
let ring
* mp
*3/4 vol.


G6
F♯m11
E
End Rhy. Fig. 2
'till I learn to leave the past be - hind.
p
p
1 1/2

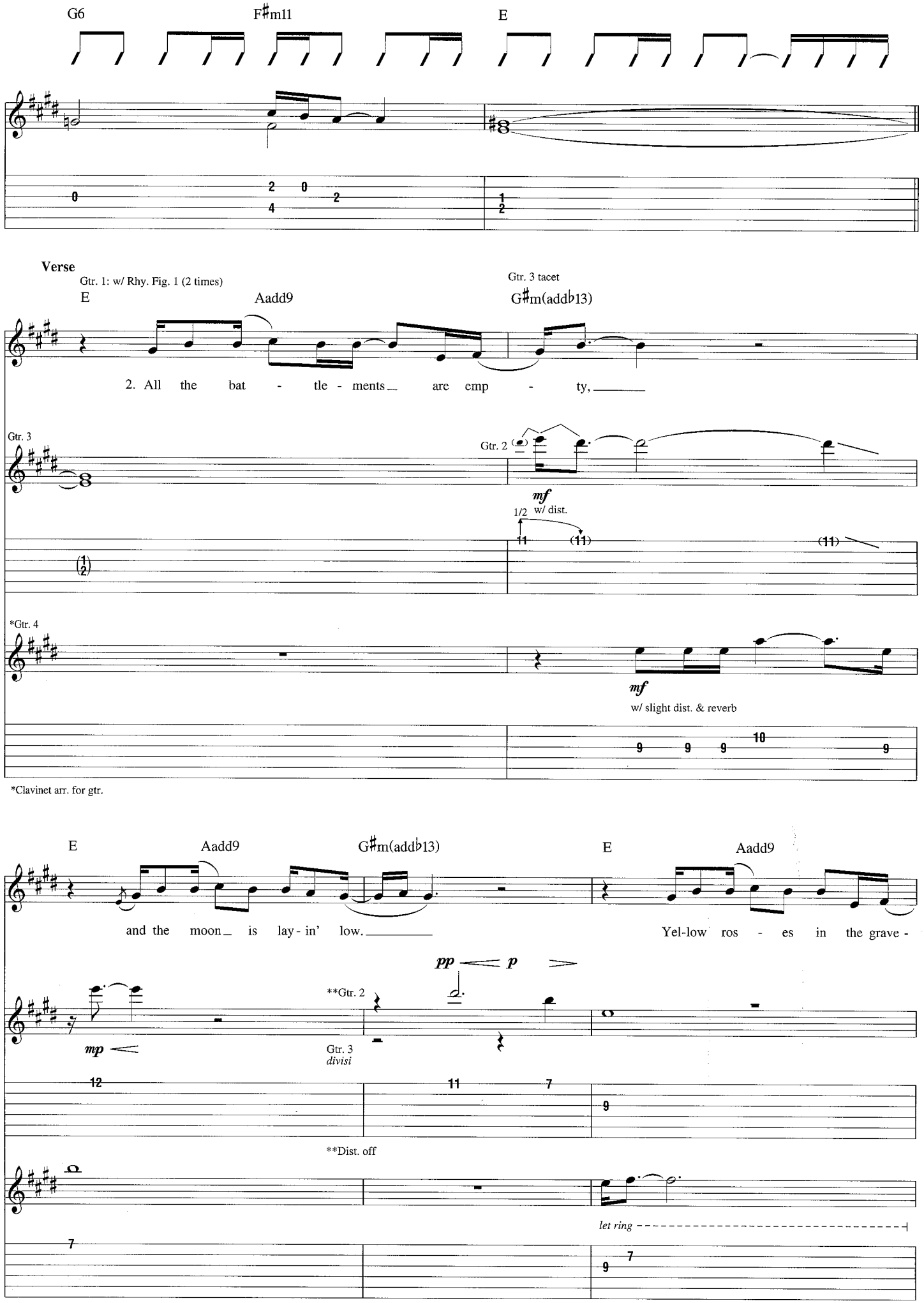

Pre-Chorus
G♯m(add♭13)
Aadd9
E
Rhy. Fig. 3
It's on - ly lies that I'm liv - ing.
mp
p
grad. bend

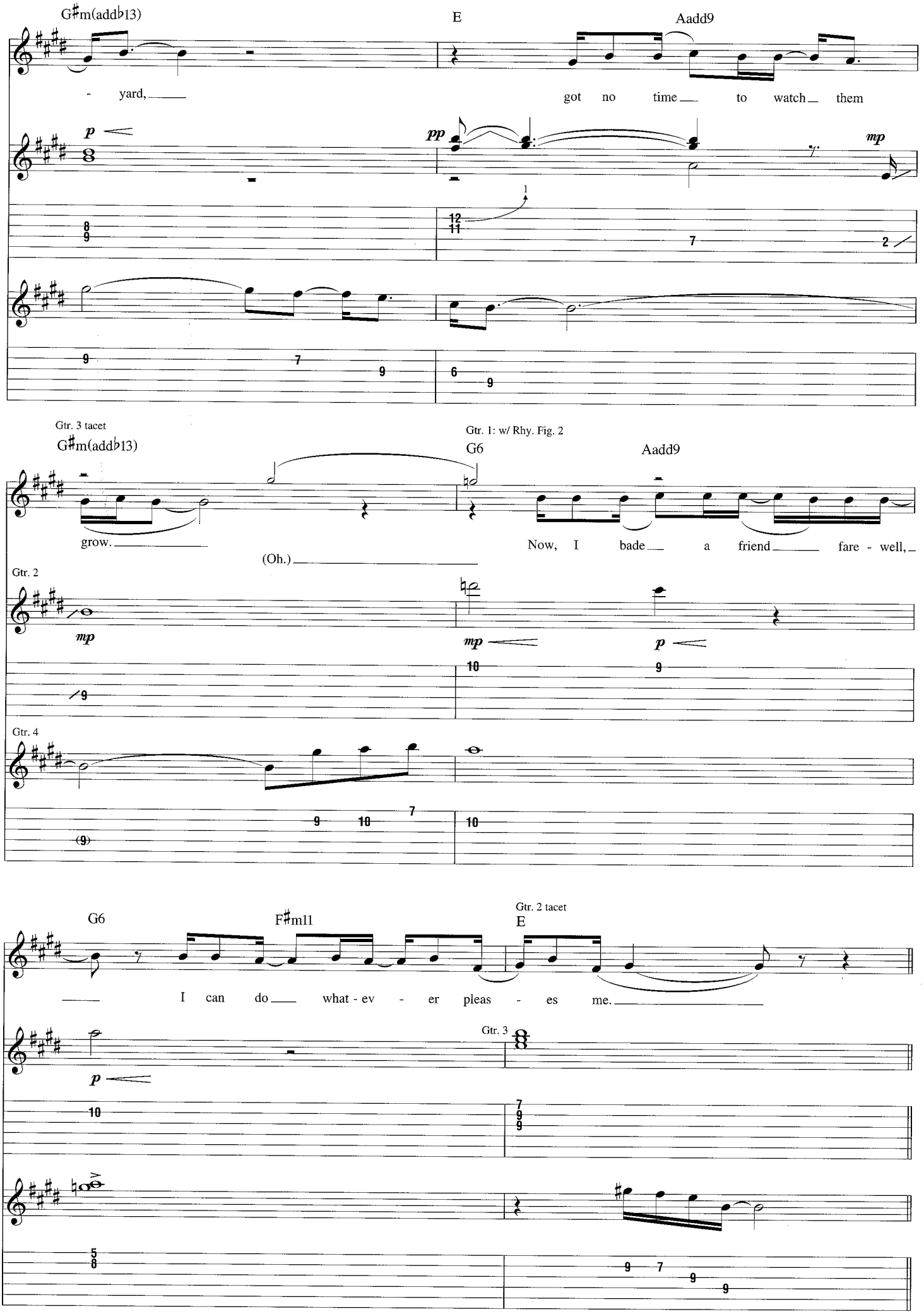






*Piano arr. for gtr.


G6
F♯m11
E
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
E
Aadd9
Gtr. 3 tacet
G♯m(add♭13)
2. All the bat - tle - ments are emp - ty,
Gtr. 3
Gtr. 2
mf
1/2 w/ dist.
*Gtr. 4
mf
w/ slight dist. & reverb
*Clavinet arr. for gtr.
E
Aadd9
G♯m(add♭13)
E
Aadd9
and the moon is lay - in' low.
Yel-low ros - es in the grave -
pp
p
mp
**Gtr. 2
Gtr. 3
divisi
**Dist. off
let ring


G♯m(add♭13)
E
Aadd9
- yard,
got no time to watch them
p
pp
mp
1
Gtr. 3 tacet
G♯m(add♭13)
Gtr. 1: w/ Rhy. Fig. 2
G6
Aadd9
grow.
(Oh.)
Now, I bade a friend fare - well,
Gtr. 2
mp
mp
p
Gtr. 4
G6
F♯m11
Gtr. 2 tacet
E
I can do what - ev - er pleas - es me.
Gtr. 3
p

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 3 tacet

G♯m(add♭13) Aadd9 E G♯m(add♭13) Aadd9

It's on - ly lies that I'm liv - ing. It's on - ly tears that I'm cryin'.

Gtr. 2

p

grad. bend

Gtr. 4

Gtr. 4 tacet

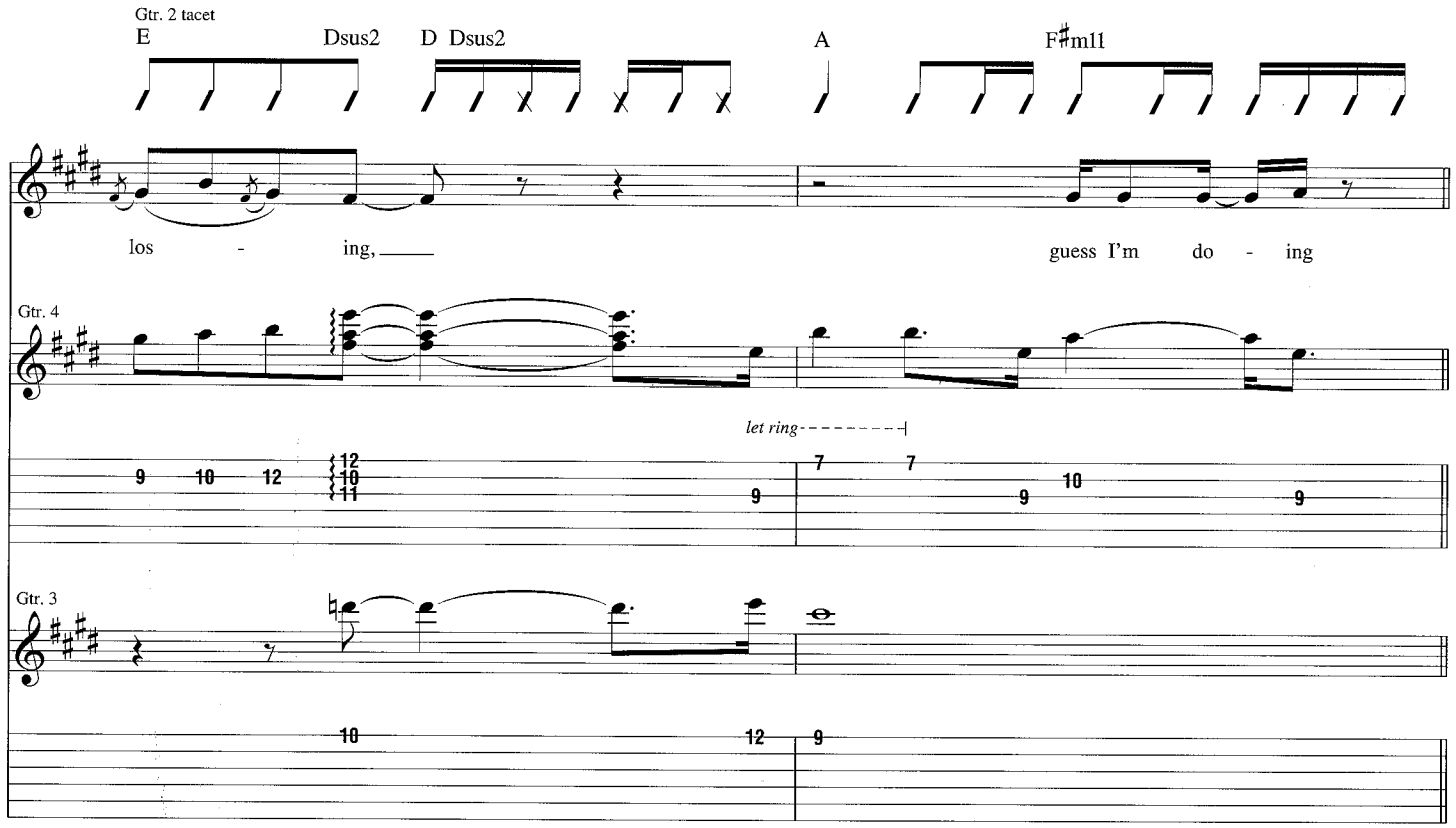
E G♯m(add♭13) Aadd9

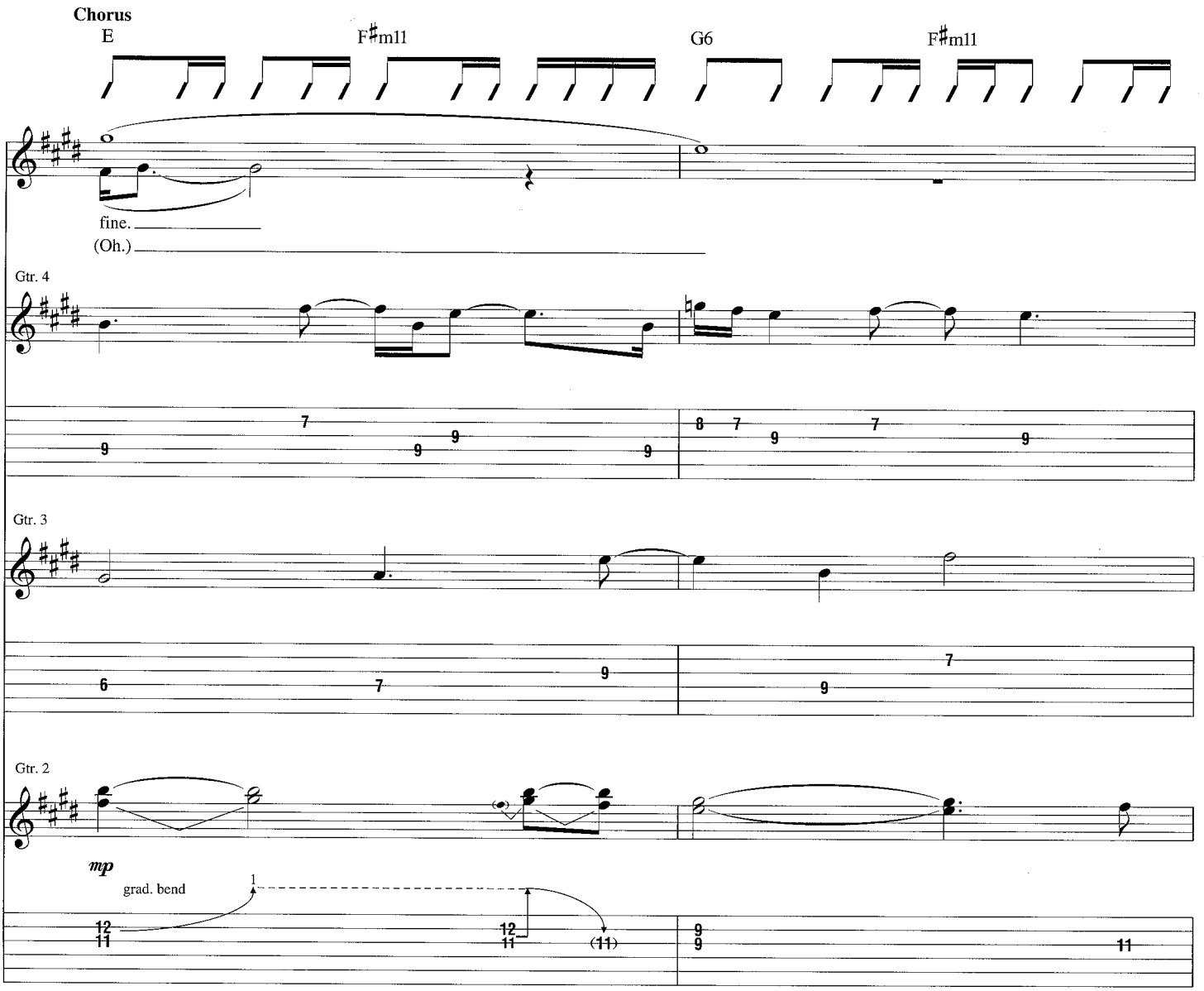
Gtr. 1

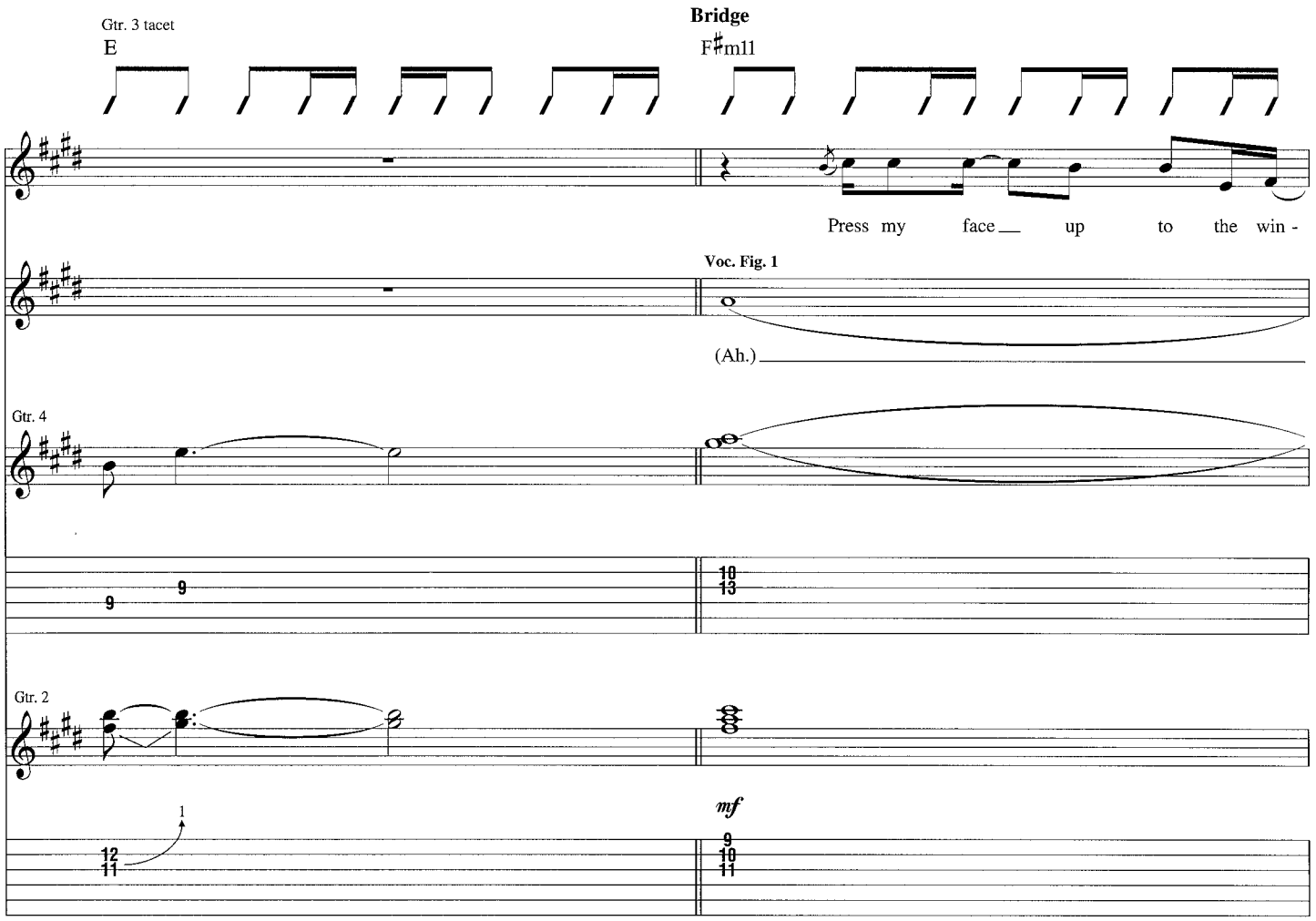
It's on - ly you that I'm

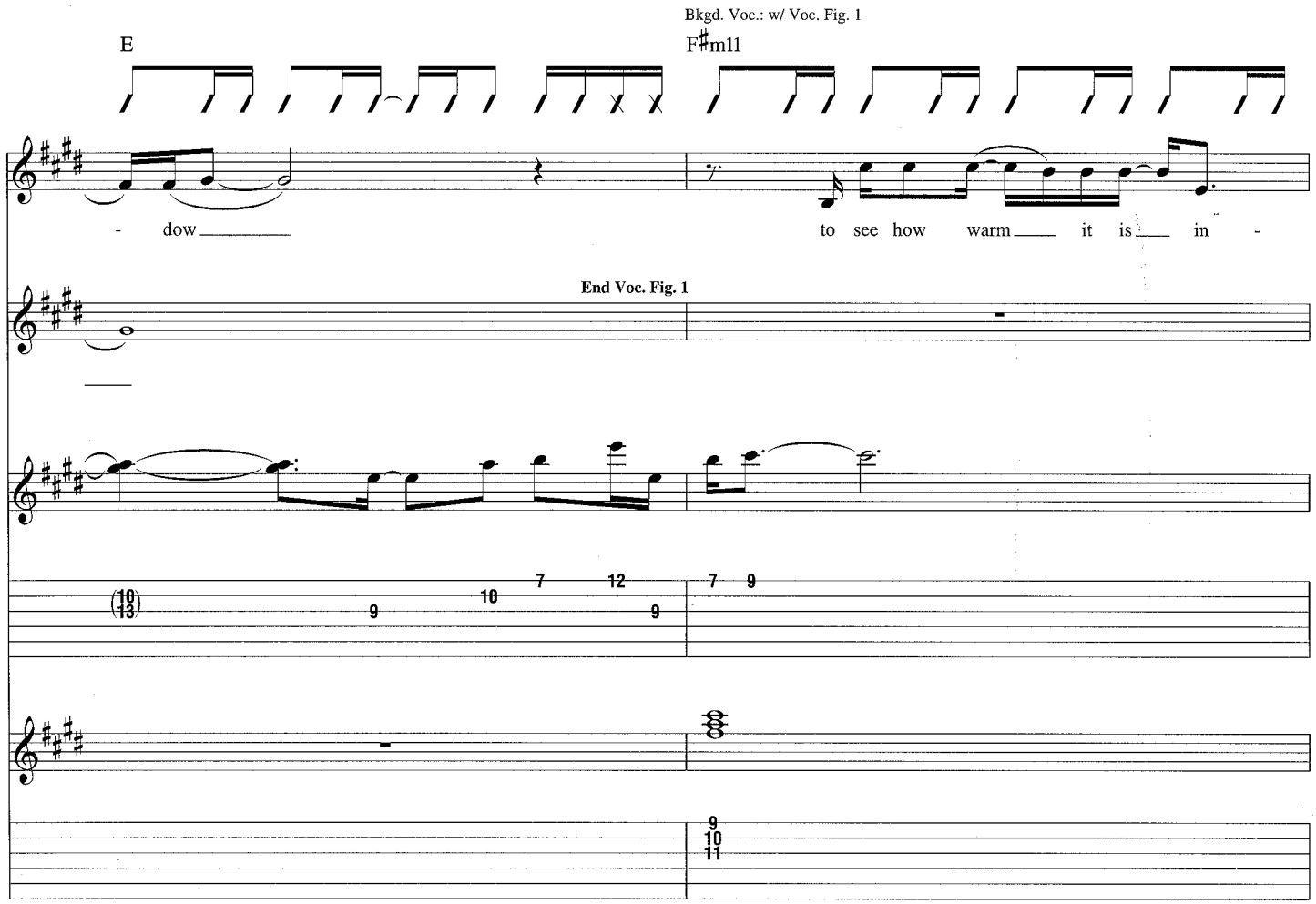
Gtr. 2

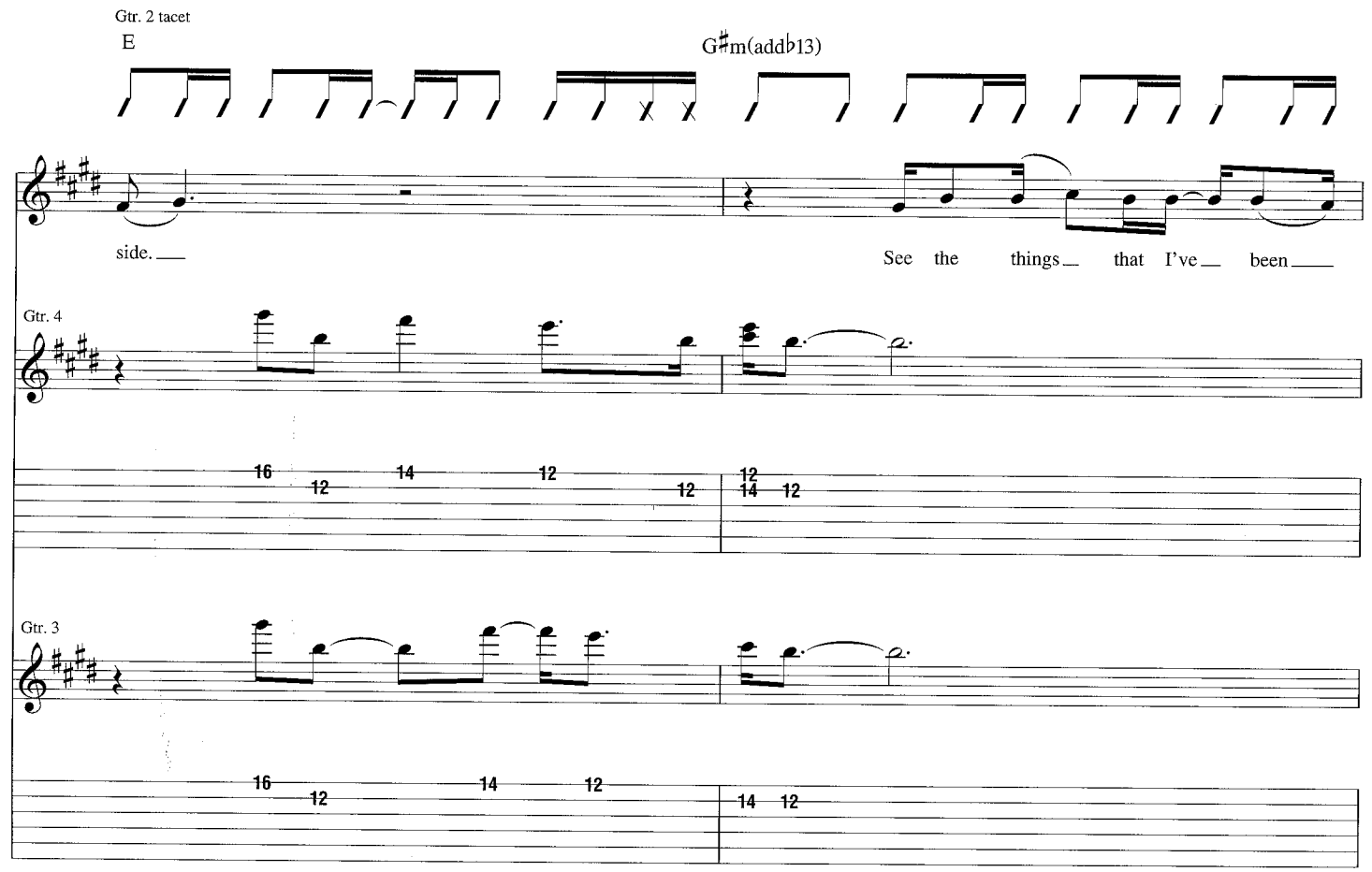
Gtr. 3

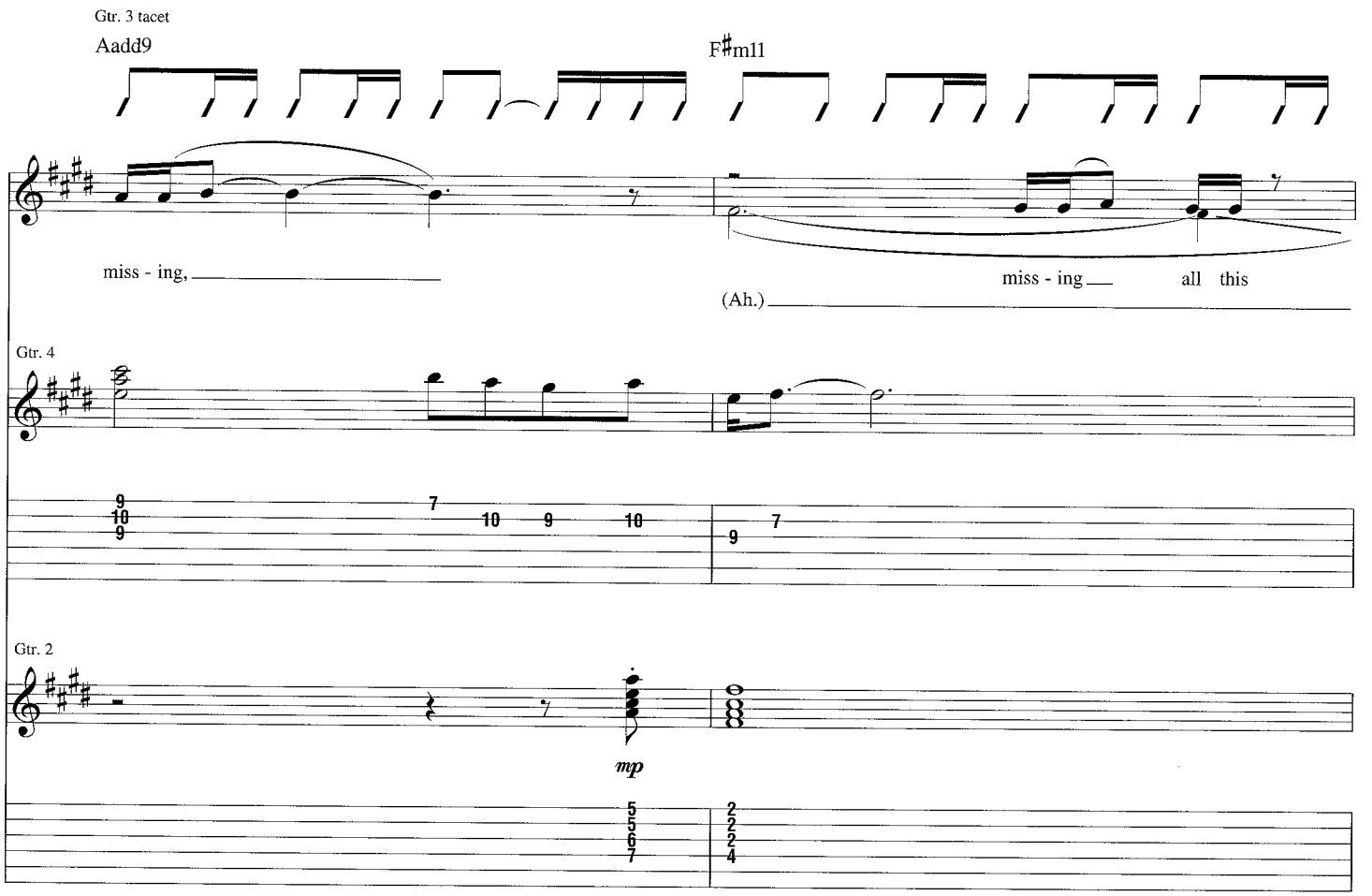

Gtr. 2 tacet
E
Dsus2
D Dsus2
A
F♯m11
los - ing,
guess I'm do - ing
Gtr. 4
let ring
Gtr. 3

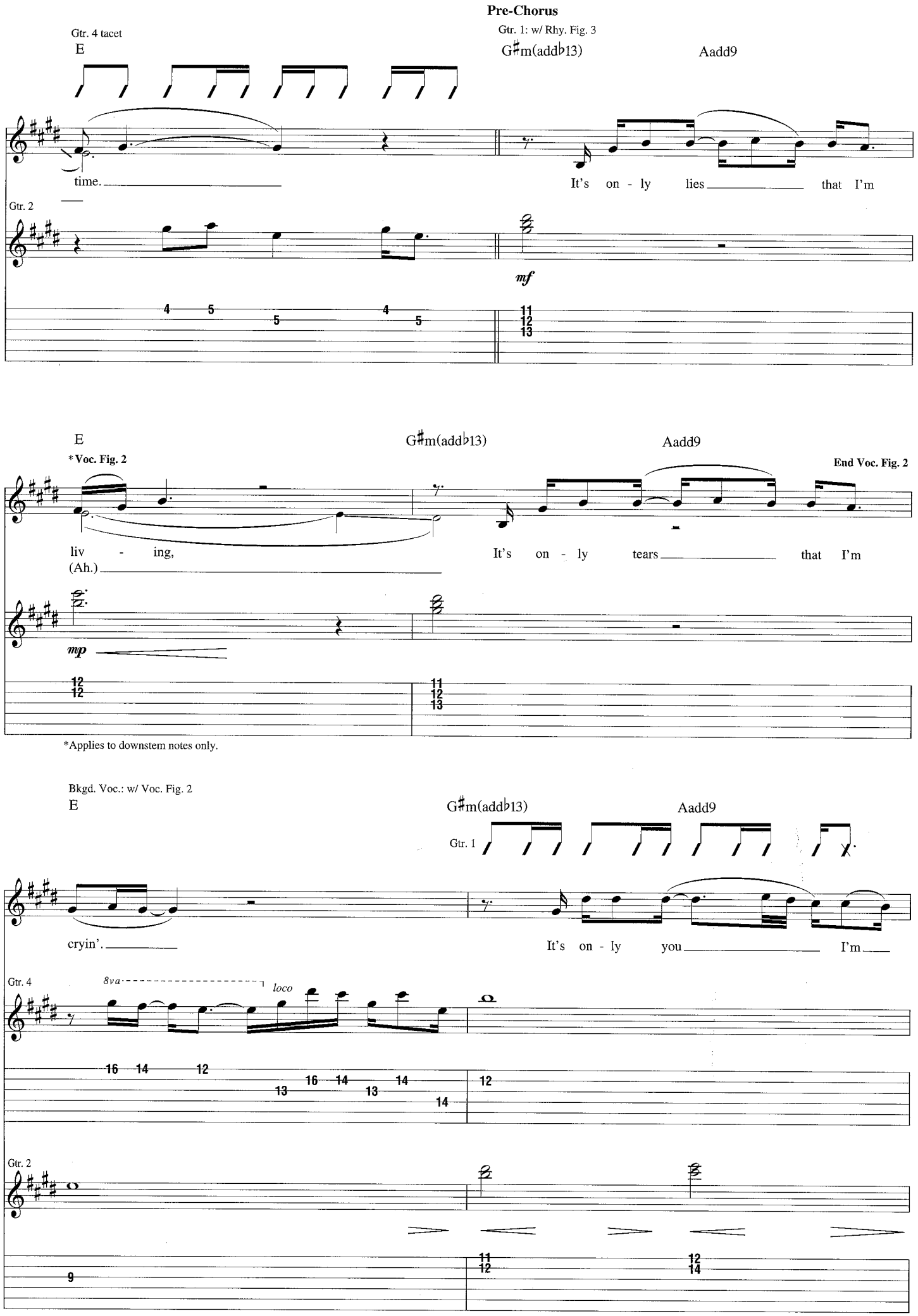

Chorus
E
F♯m11
G6
F♯m11
fine.
(Oh.)
Gtr. 4
Gtr. 3
Gtr. 2
mp
grad. bend

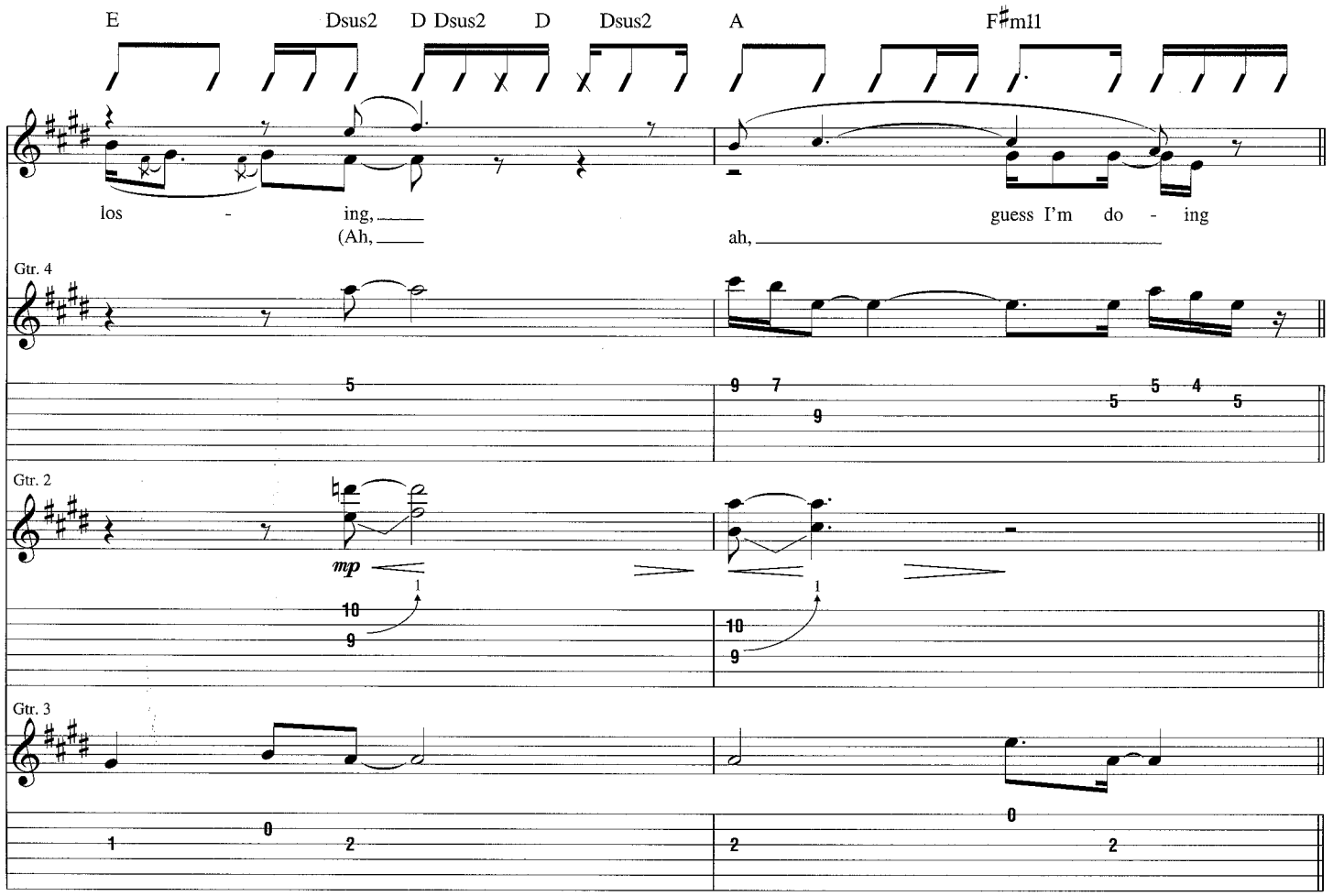

Gtr. 3 tacet
E
Bridge
F♯m11
Press my face up to the win -
Voc. Fig. 1
(Ah.)
Gtr. 4
Gtr. 2
mf

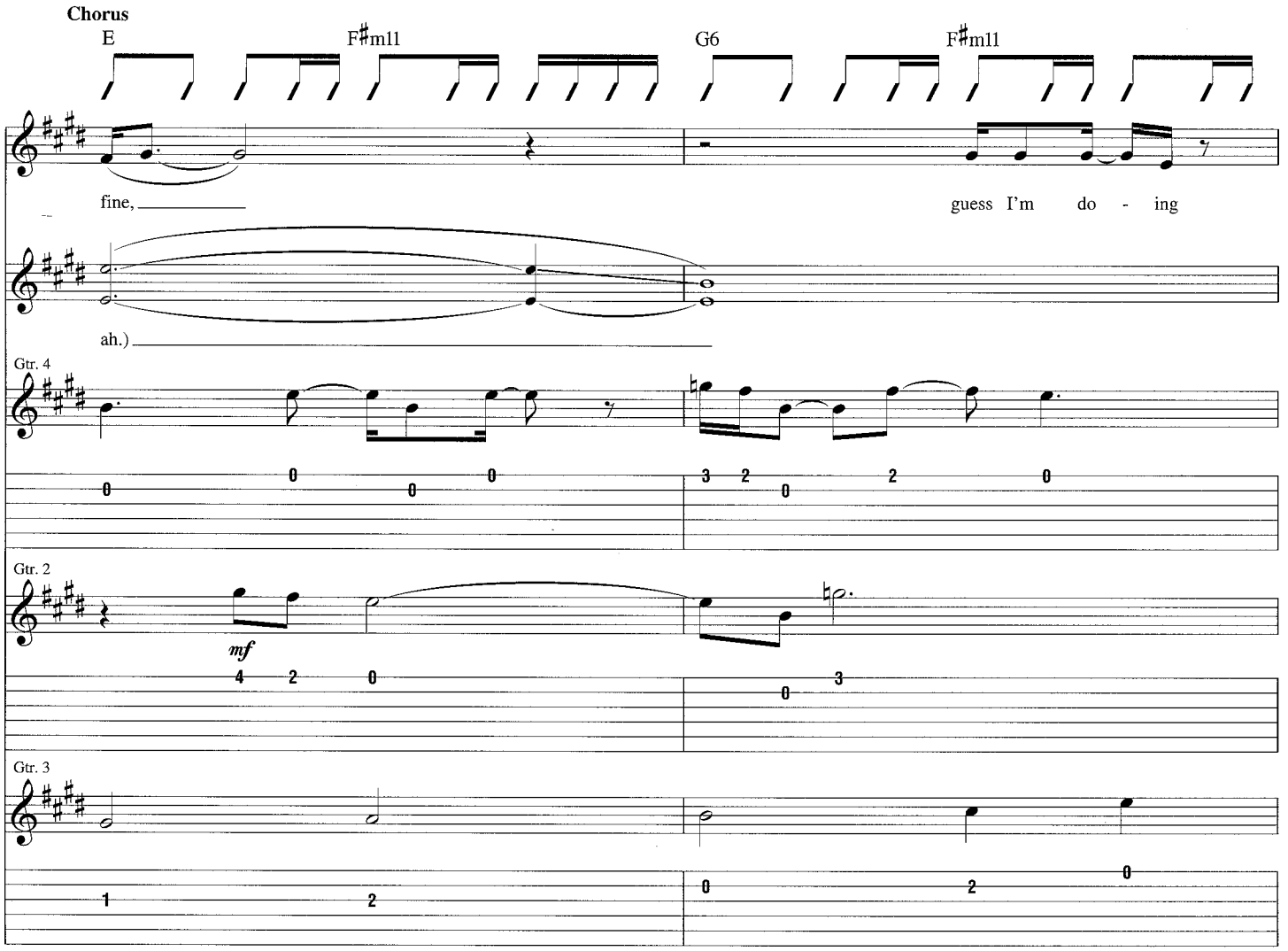

Bkgd. Voc.: w/ Voc. Fig. 1
E
F♯m11
- dow
to see how warm it is in -
End Voc. Fig. 1

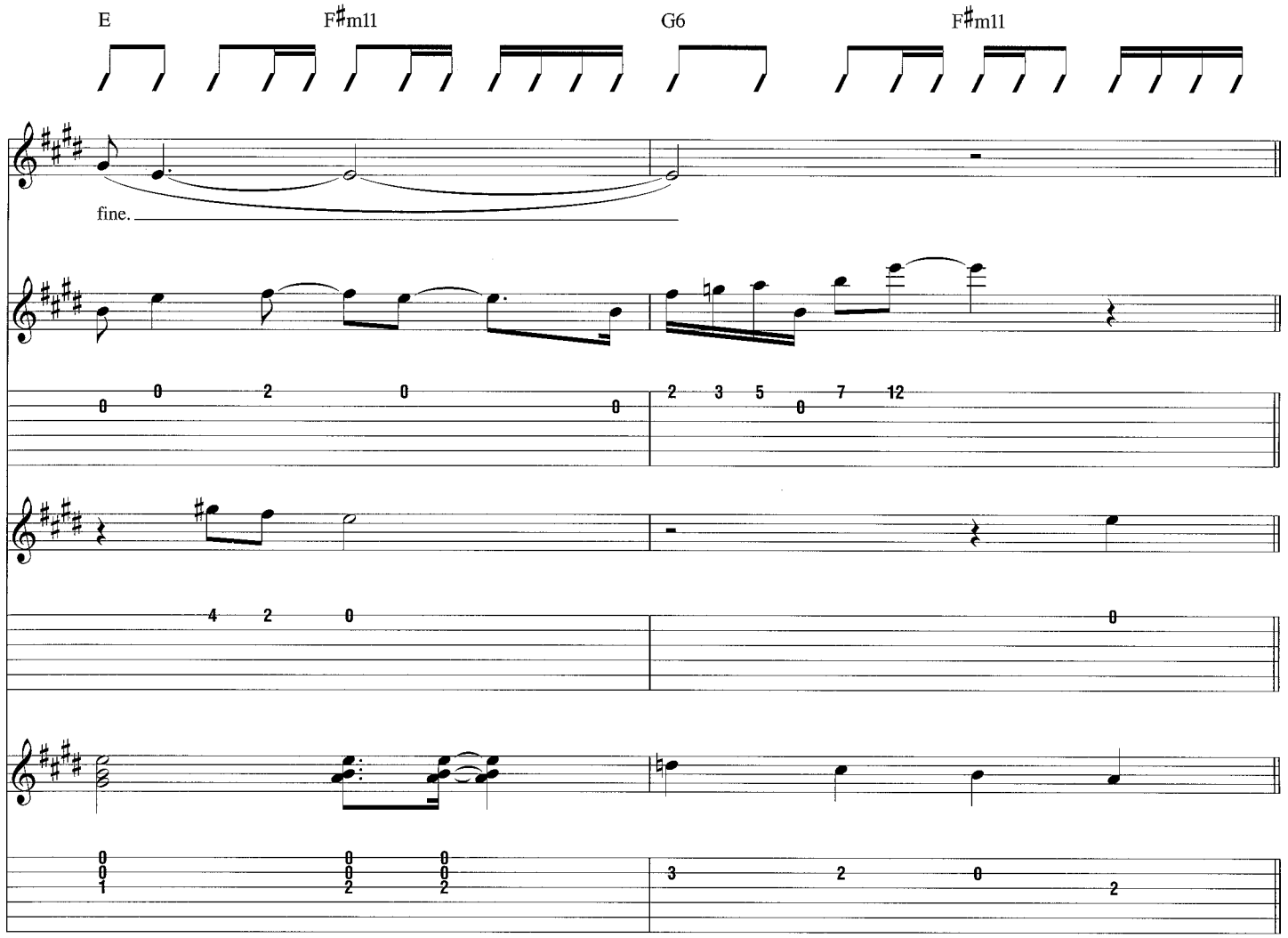

Gtr. 2 tacet
E
G♯m(add♭13)
side.
See the things that I've been
Gtr. 4
Gtr. 3


Gtr. 3 tacet
Aadd9
F♯m11
miss - ing,
miss - ing all this
(Ah.)
Gtr. 4
Gtr. 2
mp

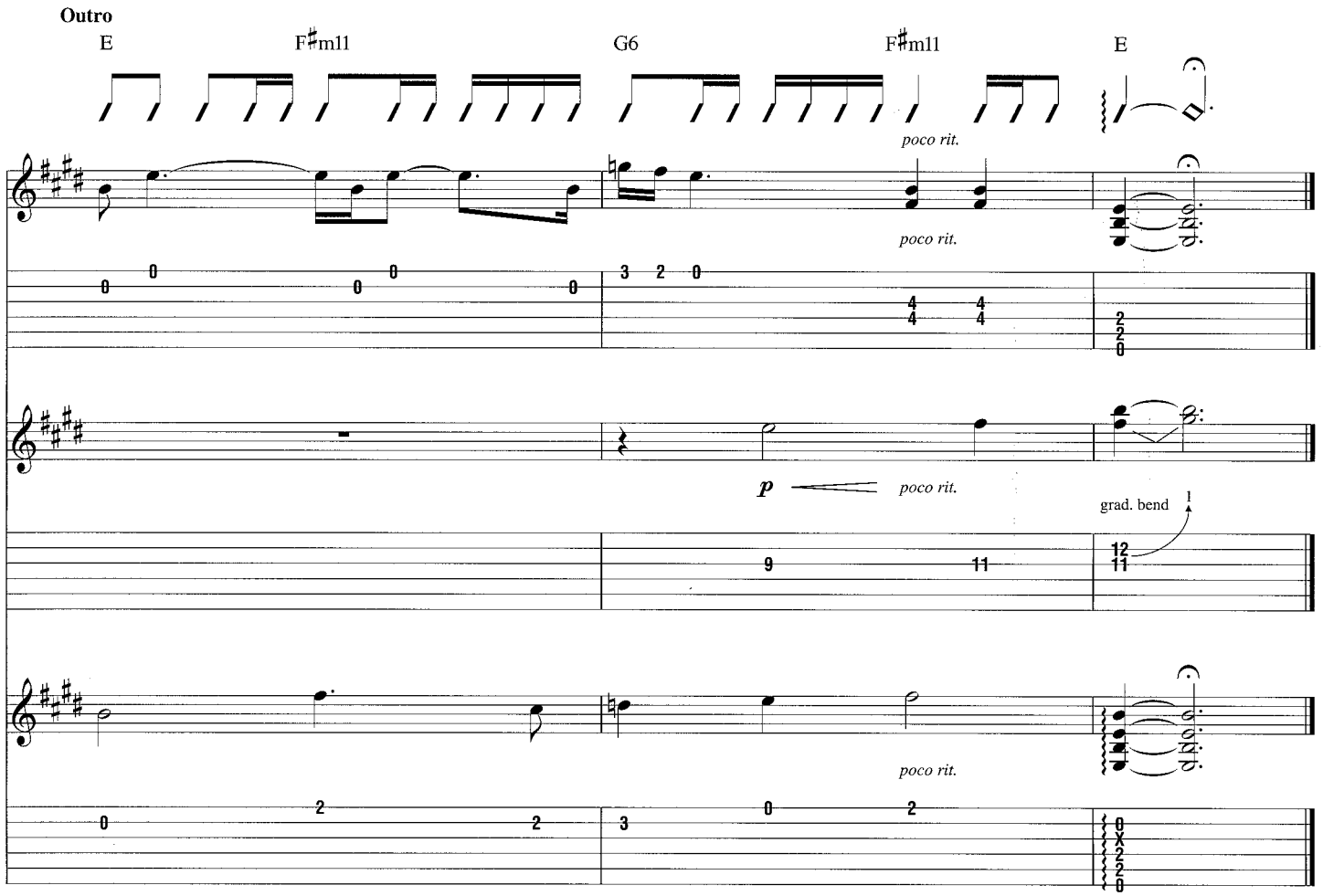

Pre-Chorus
Gtr. 4 tacet
Gtr. 1: w/ Rhy. Fig. 3
E
G♯m(add♭13)
Aadd9
time.
It's on - ly lies that I'm
Gtr. 2
mf
E
G♯m(add♭13)
Aadd9
*Voc. Fig. 2
End Voc. Fig. 2
liv - ing,
(Ah.)
It's on - ly tears that I'm
mp
*Applies to downstem notes only.
Bkgd. Voc.: w/ Voc. Fig. 2
E
G♯m(add♭13)
Aadd9
Gtr. 1
cryin'.
It's on - ly you I'm
Gtr. 4
8va
loco
Gtr. 2


E
Dsus2
D Dsus2
D
Dsus2
A
F♯m11
los - ing,
(Ah,
guess I'm do - ing
ah,
Gtr. 4
Gtr. 2
mp
Gtr. 3


Chorus
E
F♯m11
G6
F♯m11
fine,
guess I'm do - ing
ah.)
Gtr. 4
Gtr. 2
mf
Gtr. 3

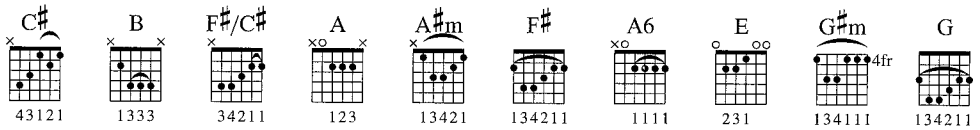

E
F♯m11
G6
F♯m11
fine.

Outro


E
F♯m11
G6
F♯m11
E
poco rit.
poco rit.
p
poco rit.
grad. bend
poco rit.

Lonesome Tears

Words and Music by Beck Hansen



Intro

Gtr. I (acous.)

Slow ♩ = 65

(Drums)

*A♯m

mp

let ring throughout

A

C♯

*Chord symbols reflect basic harmony.

A♯m

A

C♯

Verse

Gtr. 1 tacet

C♯

1. Lone - some tears,

B

F♯

A

I can't cry them an - y - more, I can't think of what they're

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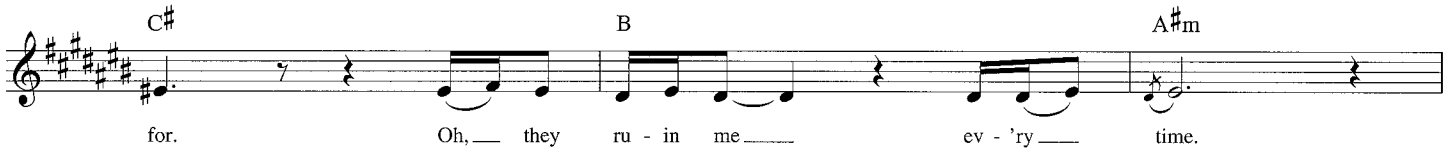
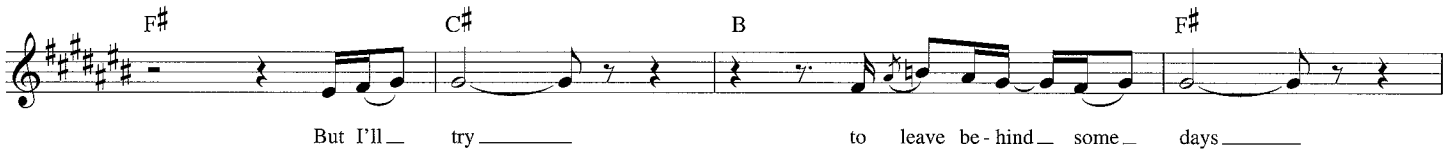
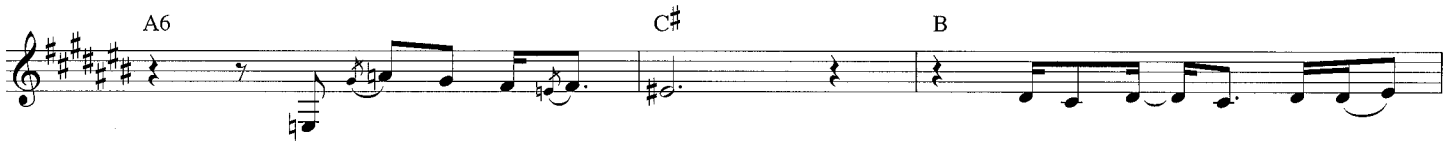
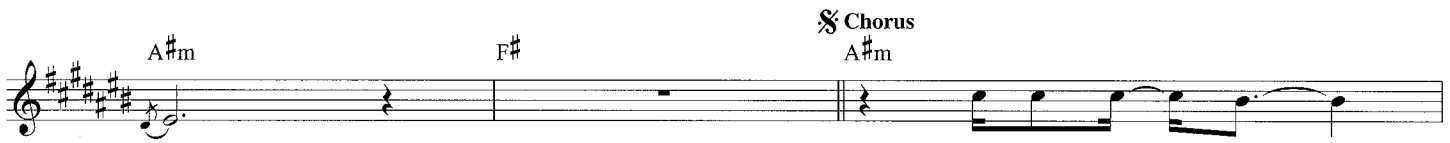
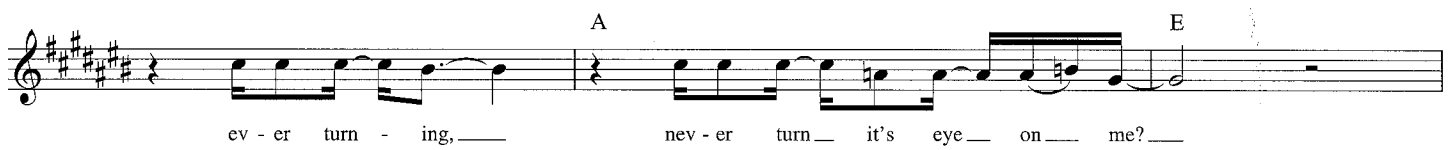
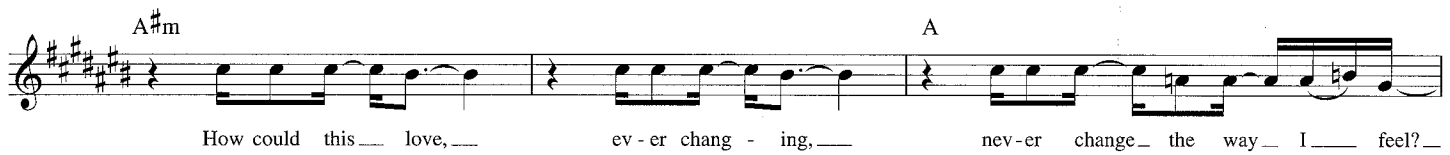

C♯
B
A♯m
for.
Oh, they ru - in me
ev - 'ry
time.

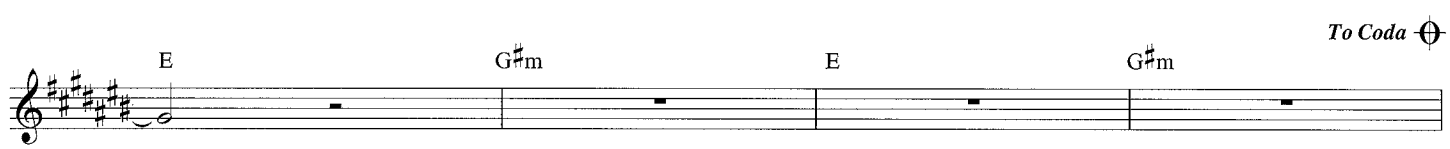

F♯
C♯
B
F♯
But I'll try
to leave be - hind some days

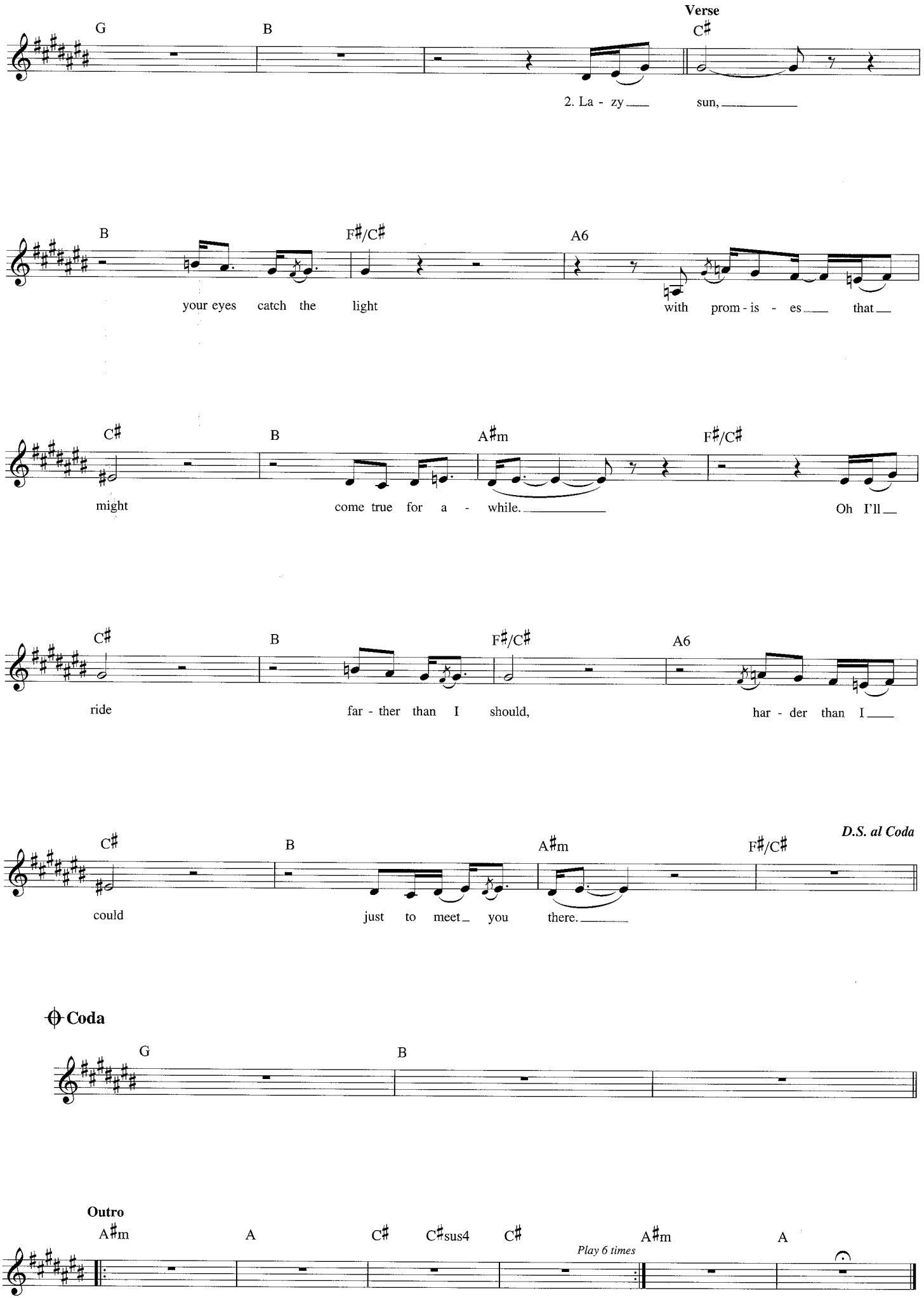

A6
C♯
B
these tears just can't e - rase,
I don't need them an - y -


A♯m
F♯
𝄋 Chorus
A♯m
more.
How could this love,


A
E
ev - er turn - ing,
nev - er turn it's eye on me?

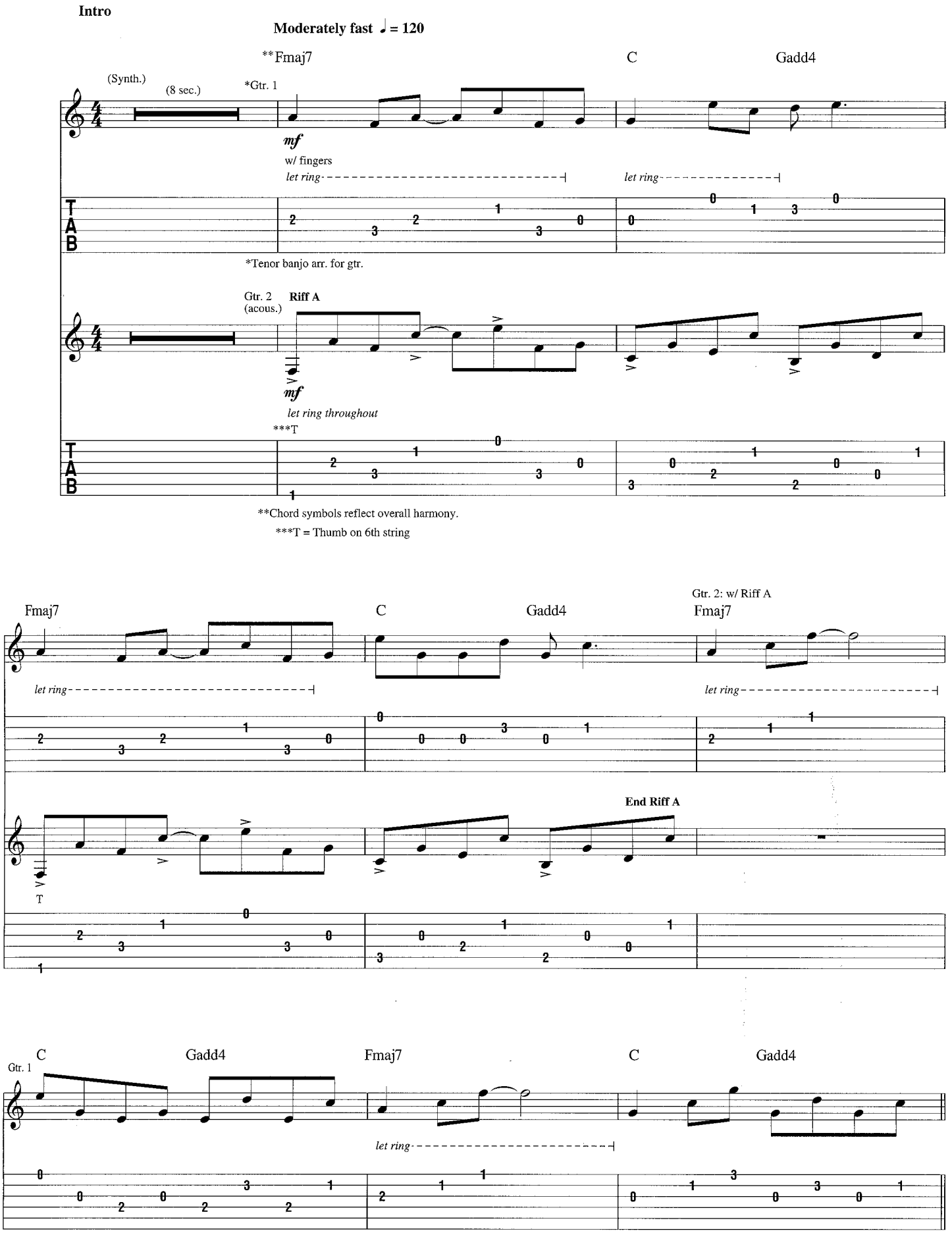

A♯m
A
How could this love,
ev - er chang - ing,
nev - er change the way I feel?


To Coda
E
G♯m
E
G♯m


Verse
G
B
C♯
2. La - zy sun,
B
F♯/C♯
A6
your eyes catch the light
with prom - is - es that
C♯
B
A♯m
F♯/C♯
might
come true for a - while.
Oh I'll
C♯
B
F♯/C♯
A6
ride
far - ther than I should,
har - der than I
C♯
B
A♯m
F♯/C♯
D.S. al Coda
could
just to meet you
there.
Coda
G
B
Outro
A♯m
A
C♯
C♯sus4
C♯
A♯m
A
Play 6 times

Lost Cause

Words and Music by Beck Hansen



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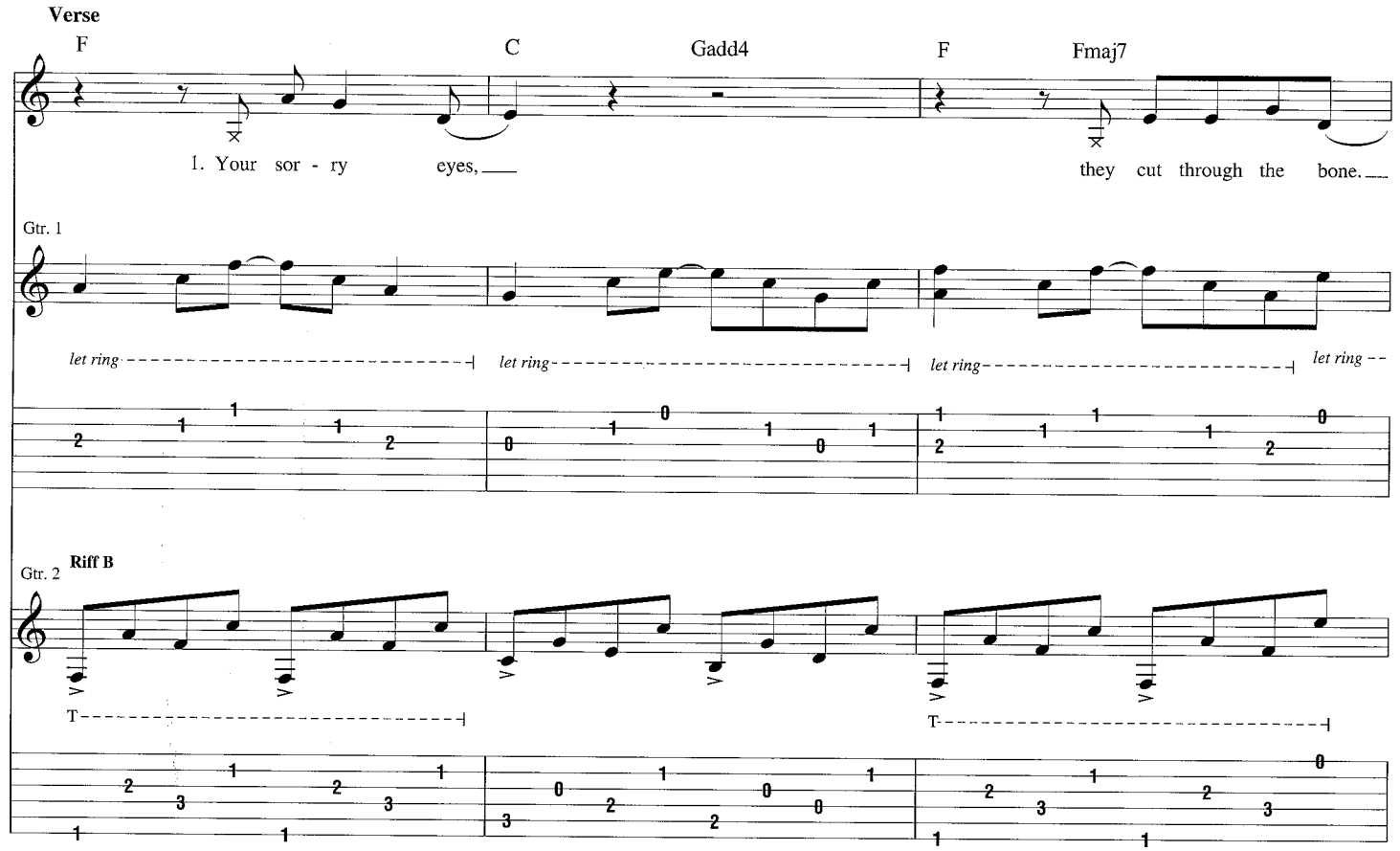
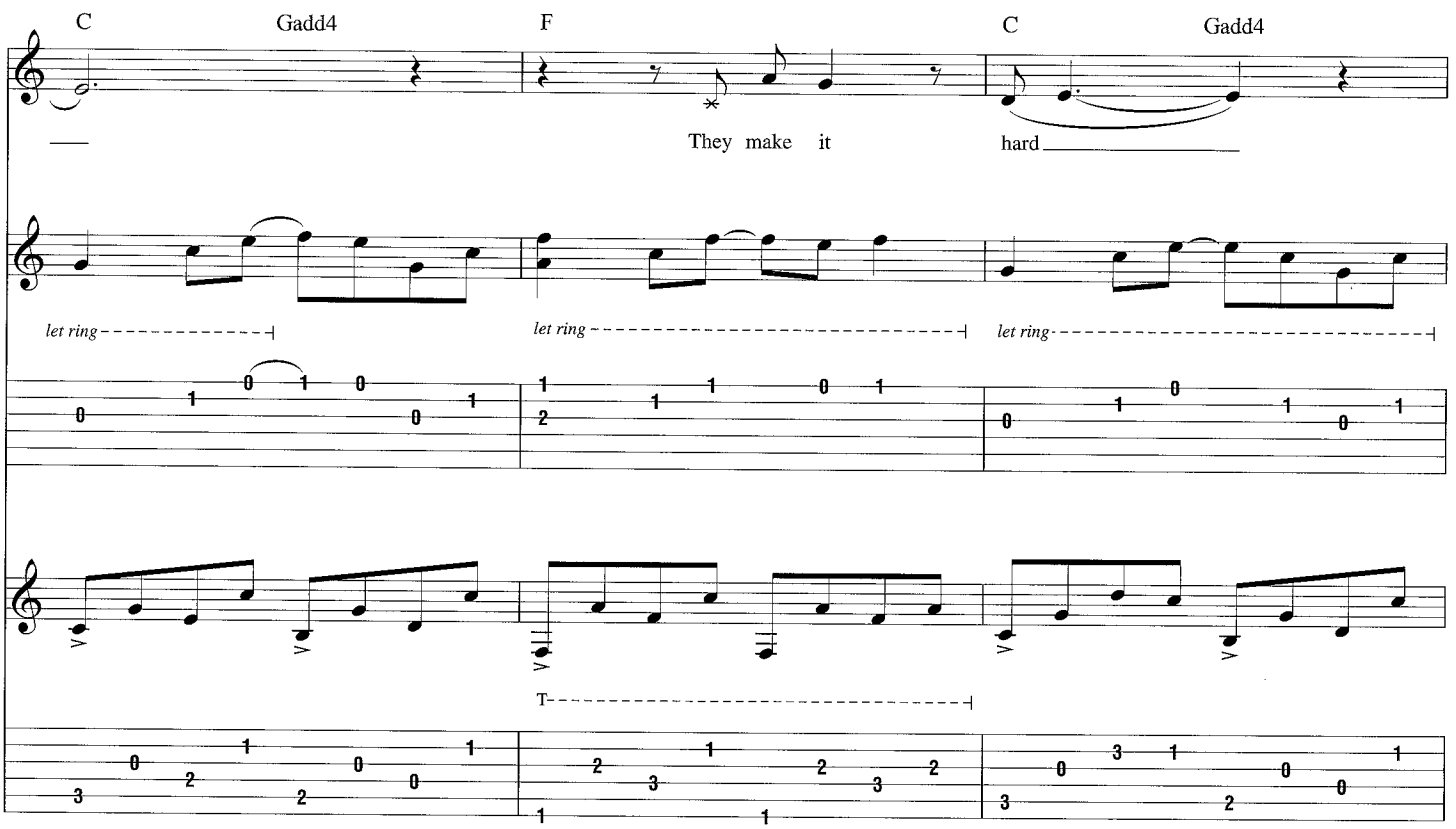
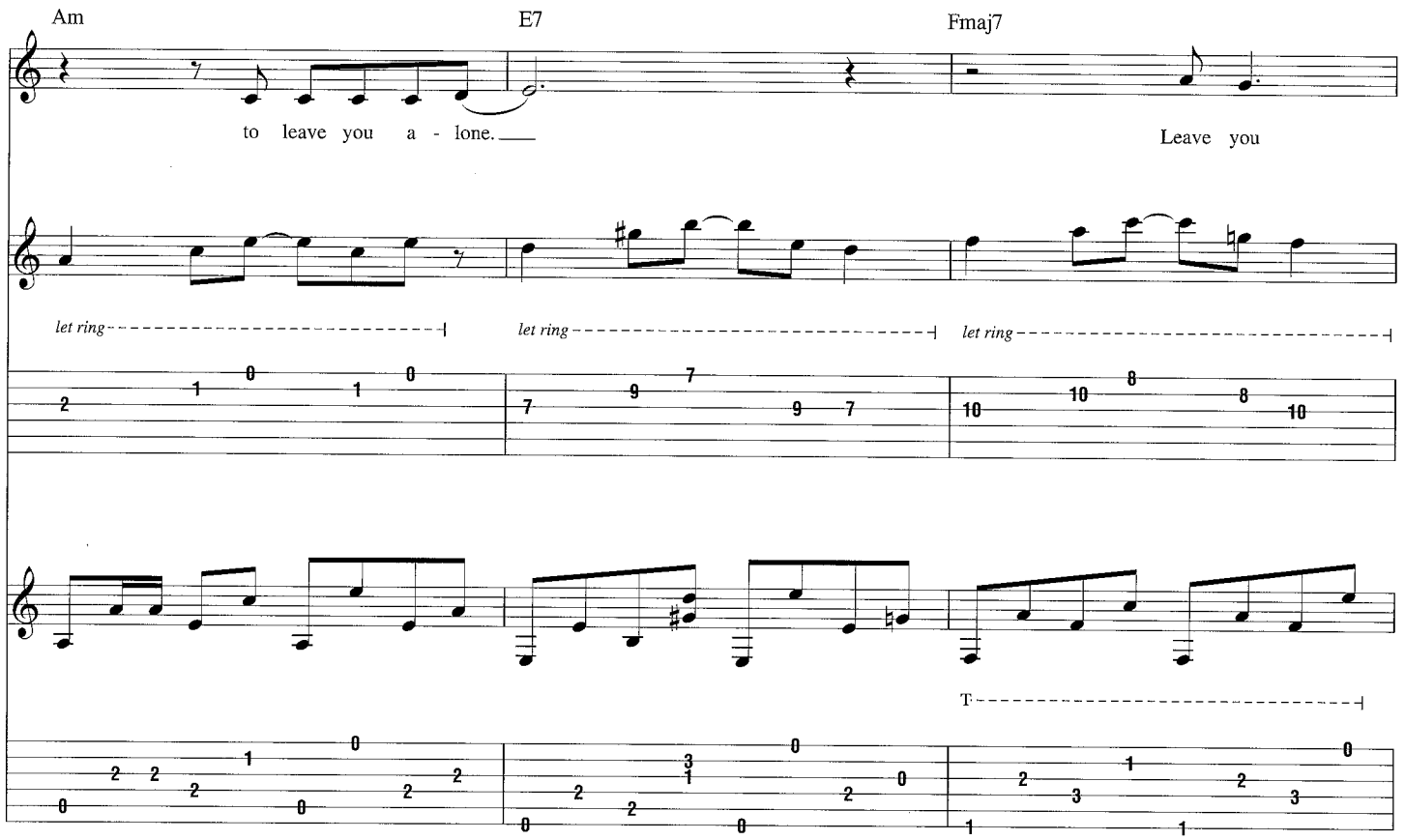
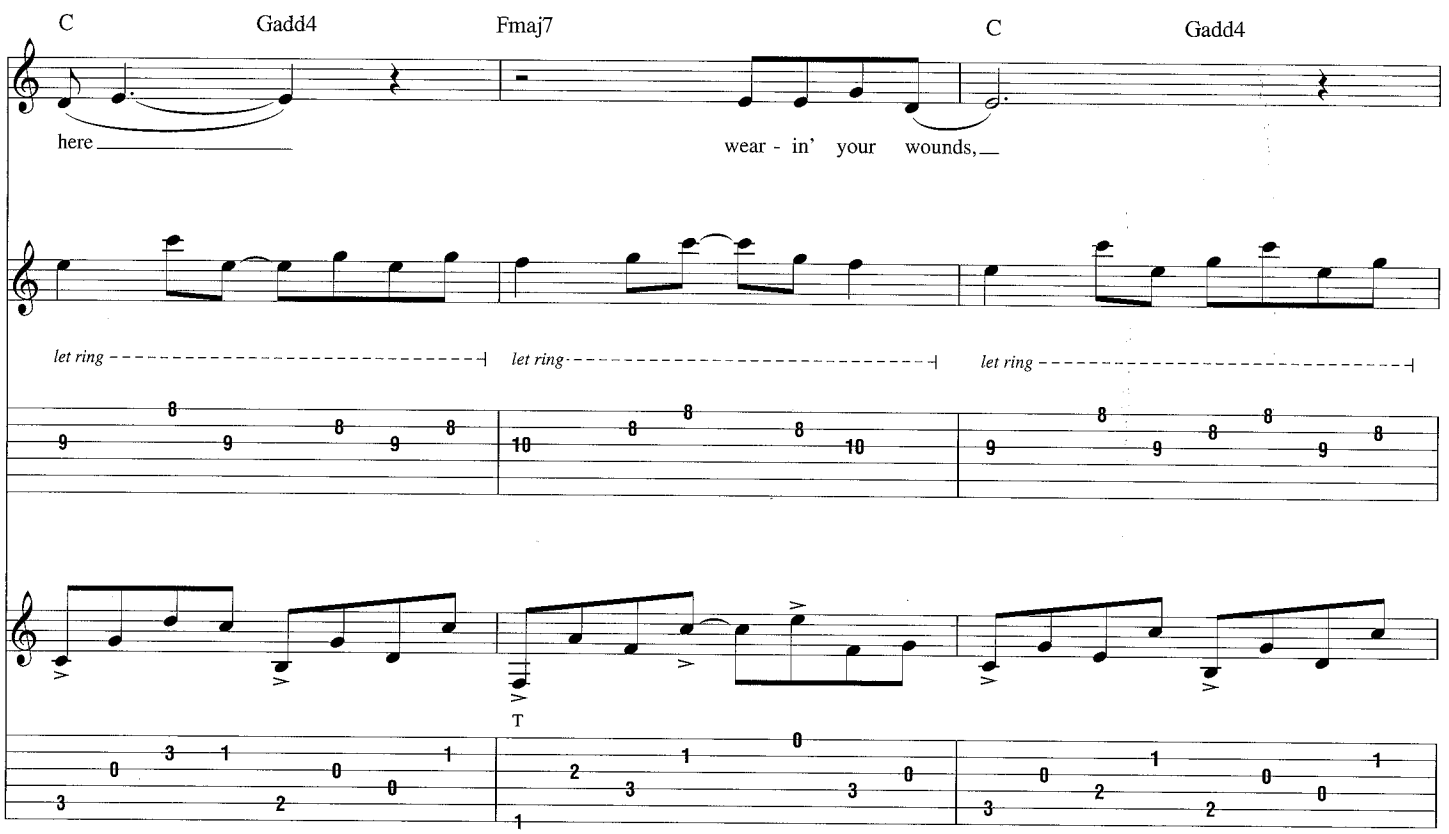
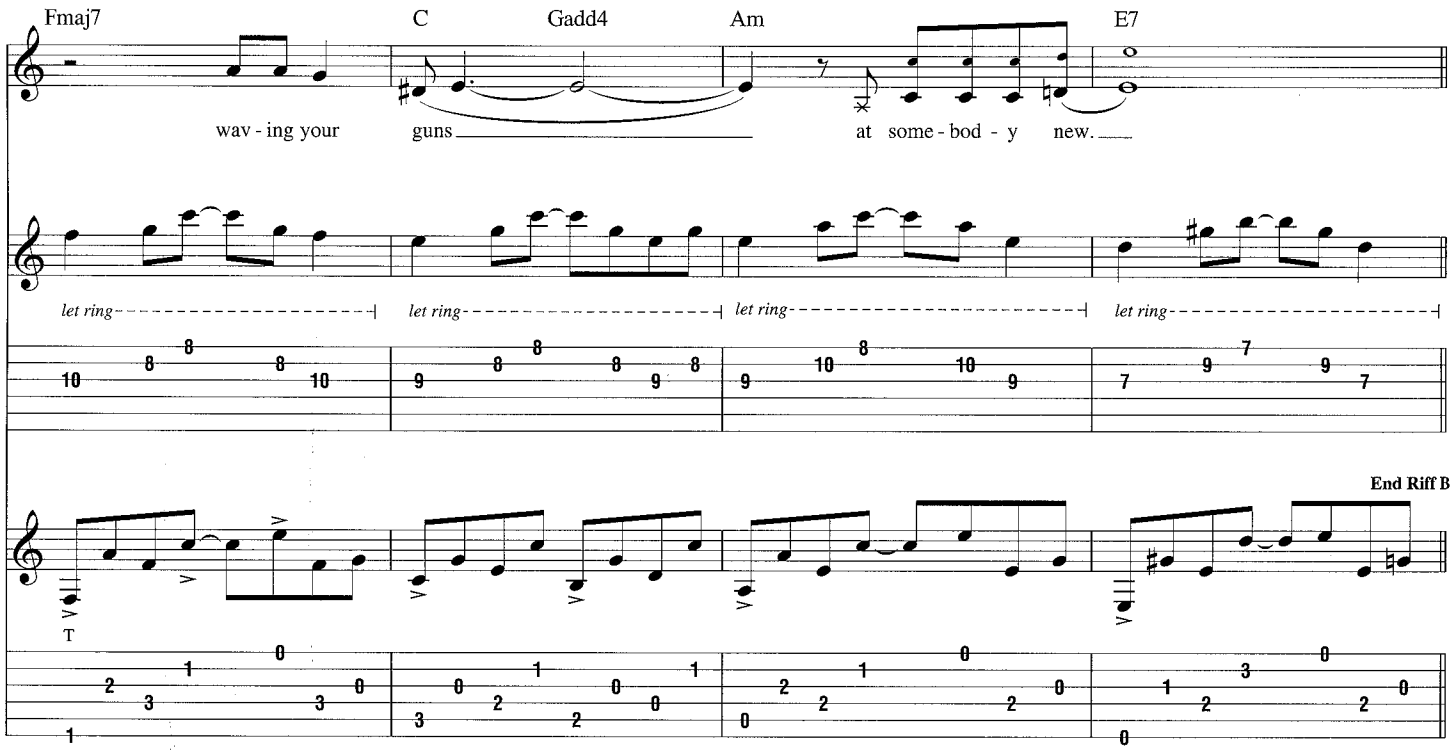

Verse
F
C
Gadd4
F
Fmaj7
1. Your sor - ry eyes,
they cut through the bone.
Gtr. 1
let ring
let ring
let ring
let ring
Gtr. 2
Riff B
T
T

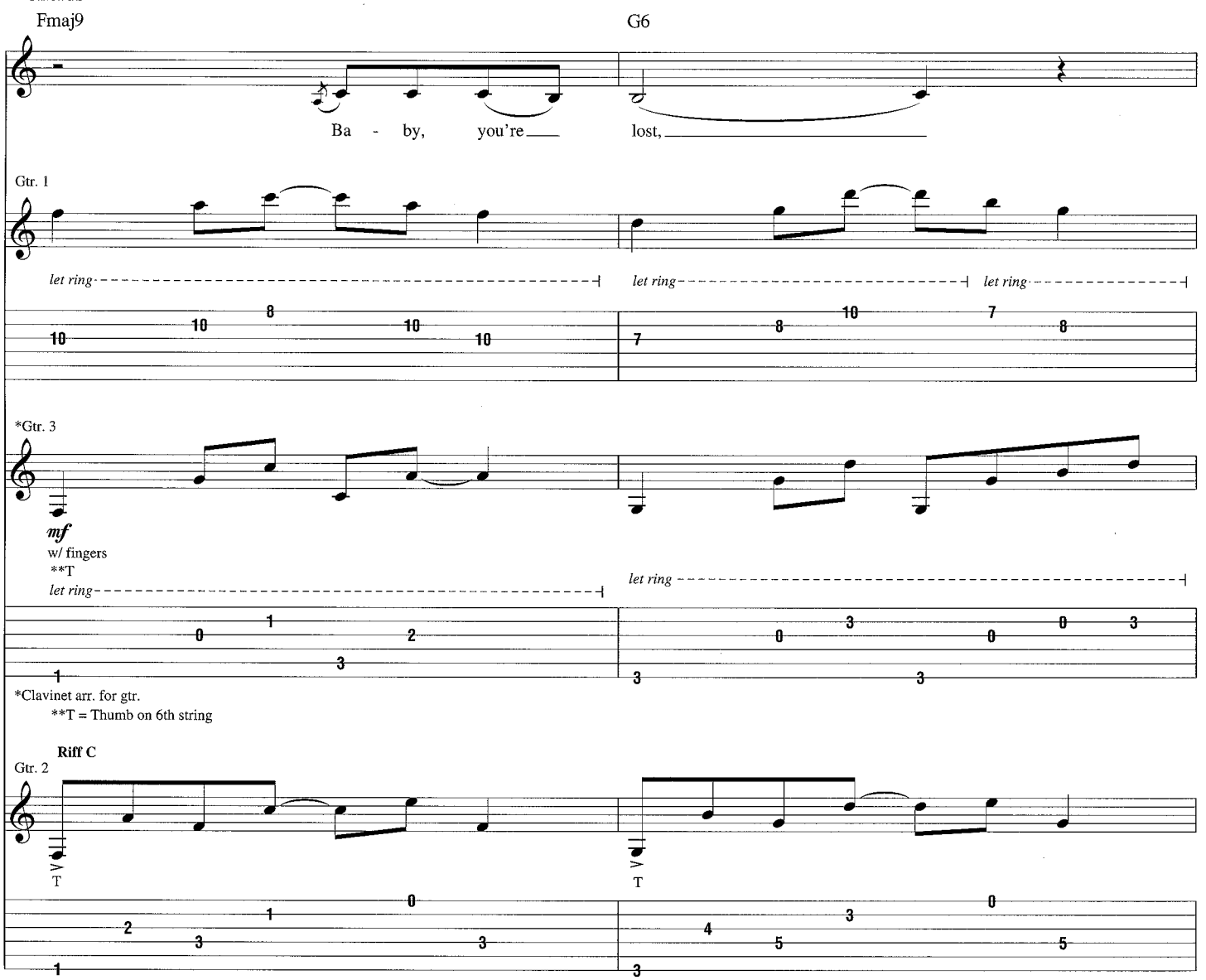

C
Gadd4
F
C
Gadd4
They make it
hard
let ring
let ring
let ring
T

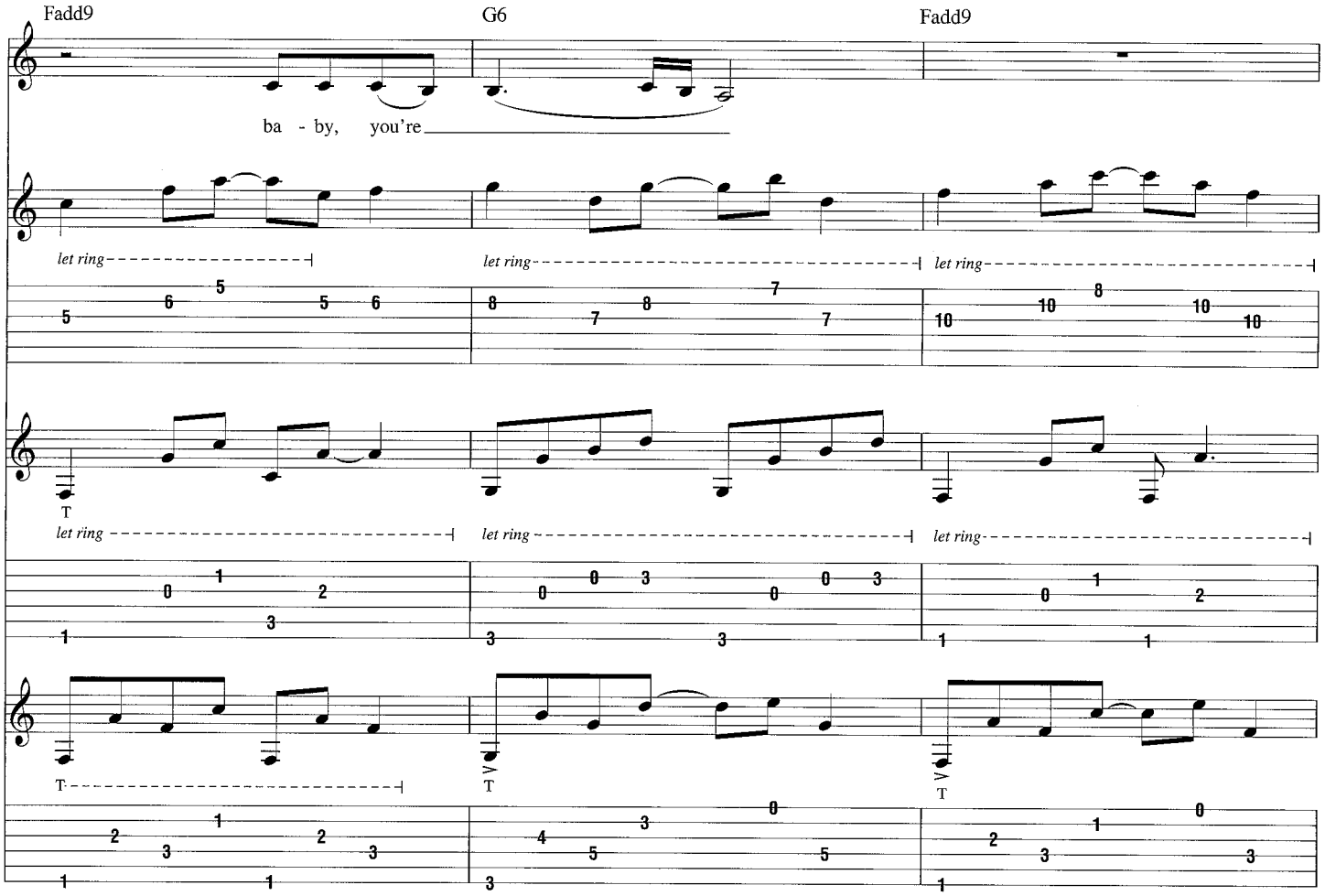

Am
E7
Fmaj7
to leave you a - lone.
Leave you
let ring
let ring
let ring
T

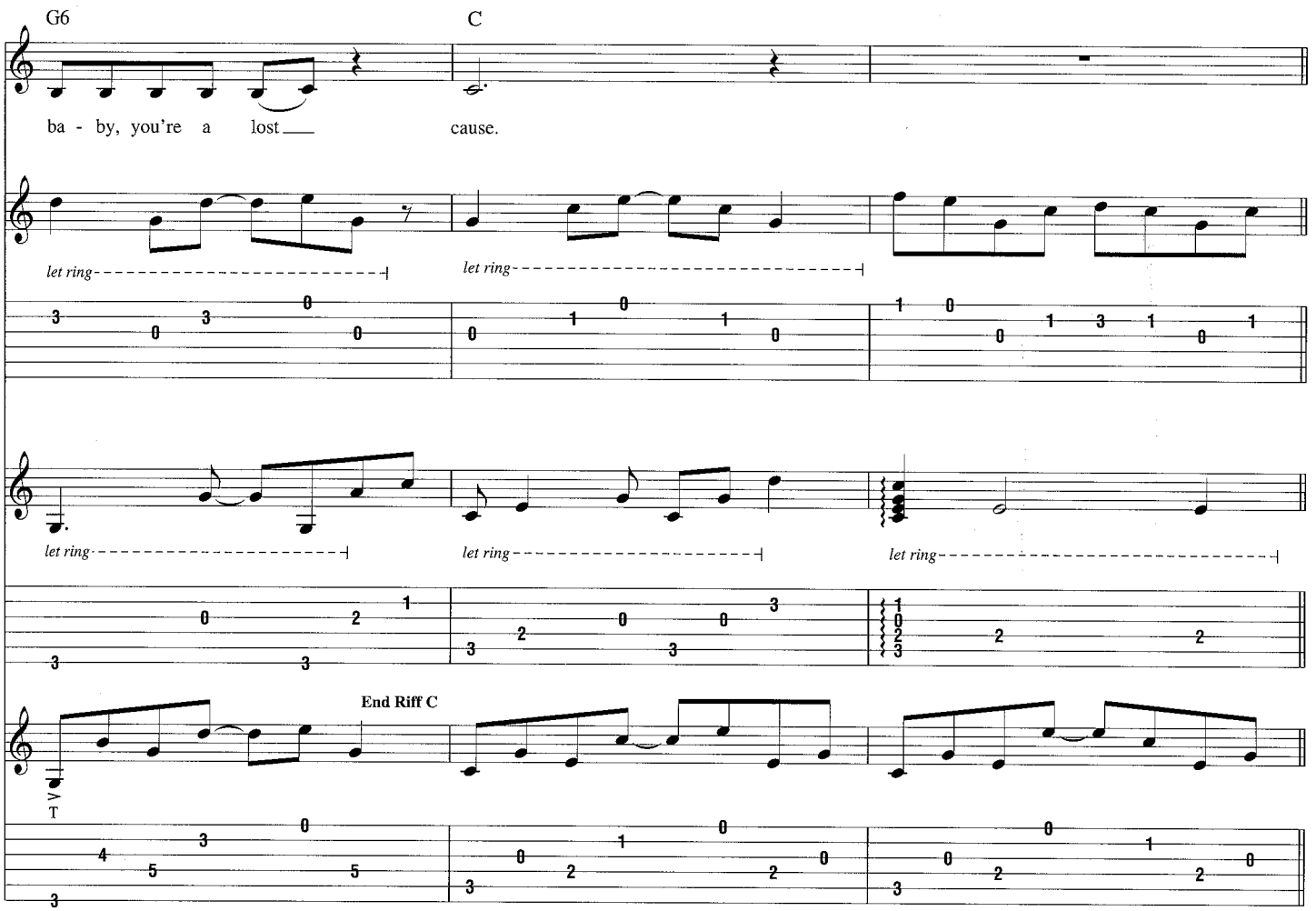

C
Gadd4
Fmaj7
C
Gadd4
here
wear - in' your wounds,
let ring
let ring
let ring
T

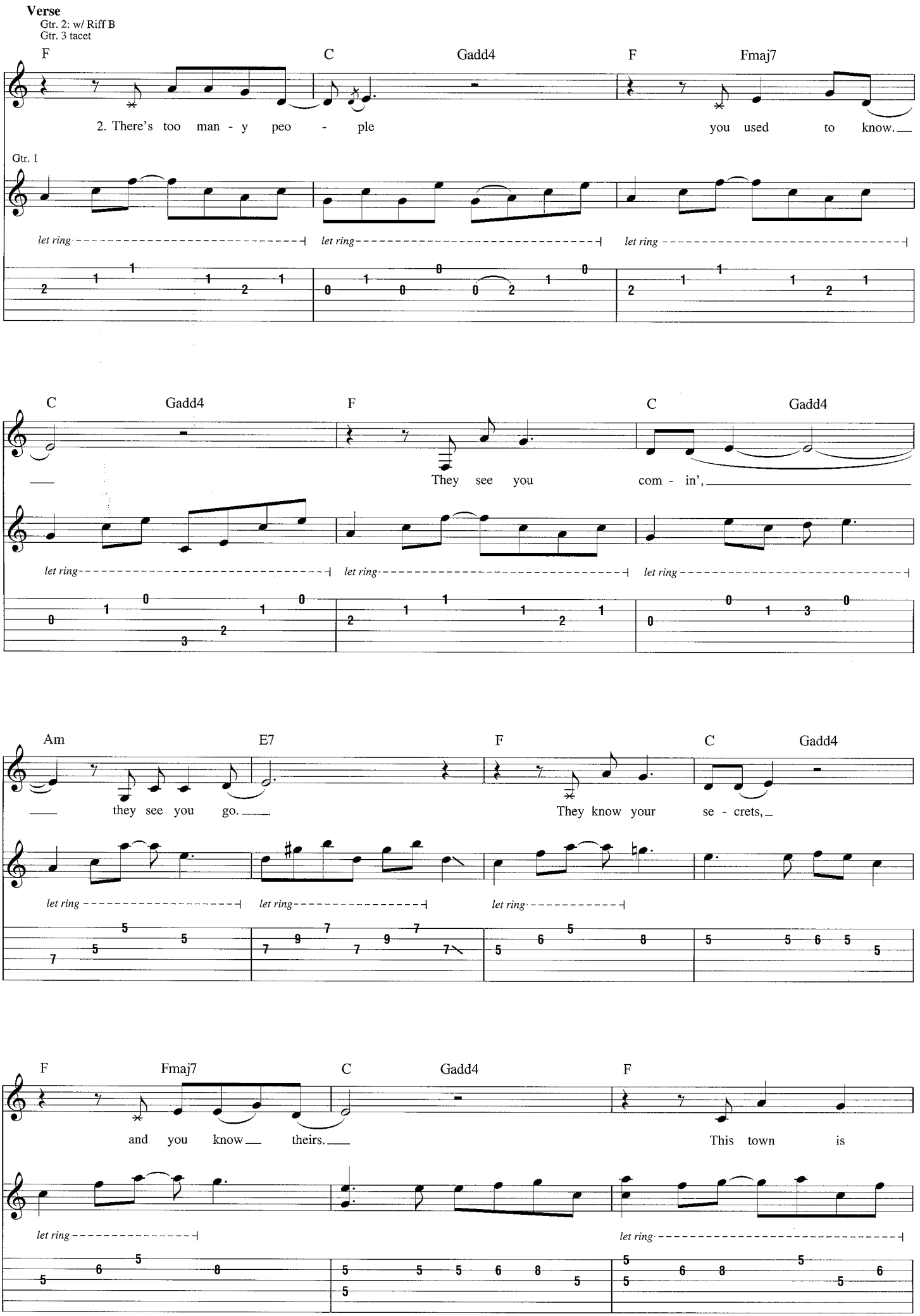

Fmaj7
C
Gadd4
Am
E7
wav - ing your guns at some - bod - y new.
let ring
let ring
let ring
let ring
End Riff B
T

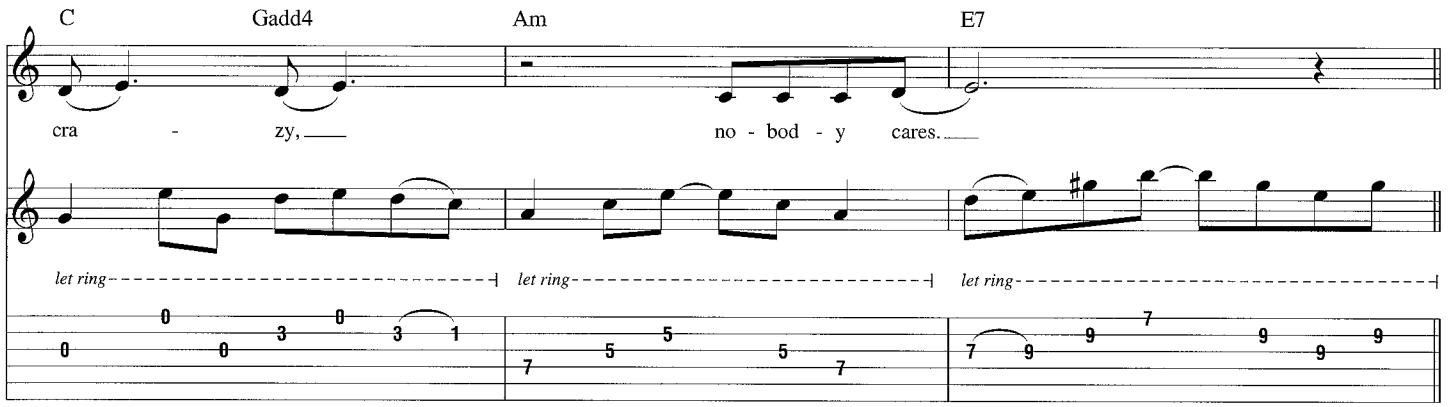
Chorus


Fmaj9
G6
Ba - by, you're lost,
Gtr. 1
let ring
let ring
let ring
*Gtr. 3
mf
w/ fingers
**T
let ring
let ring
*Clavinet arr. for gtr.
**T = Thumb on 6th string
Riff C
Gtr. 2
T
T


Fadd9
G6
Fadd9
ba - by, you're
let ring
let ring
let ring
let ring
let ring
let ring
T
T
T
T

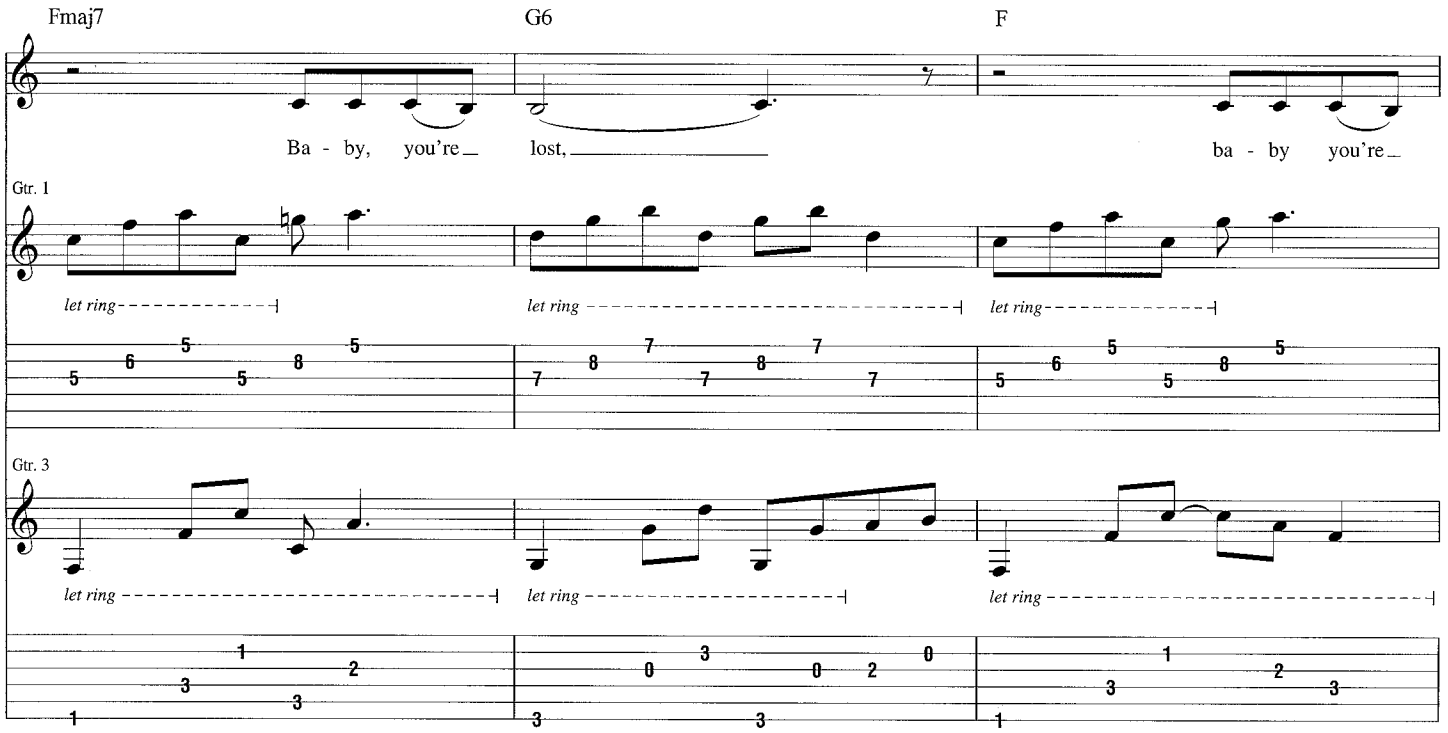

G6
C
ba - by, you're a lost
cause.
let ring
let ring
let ring
let ring
let ring
End Riff C
T

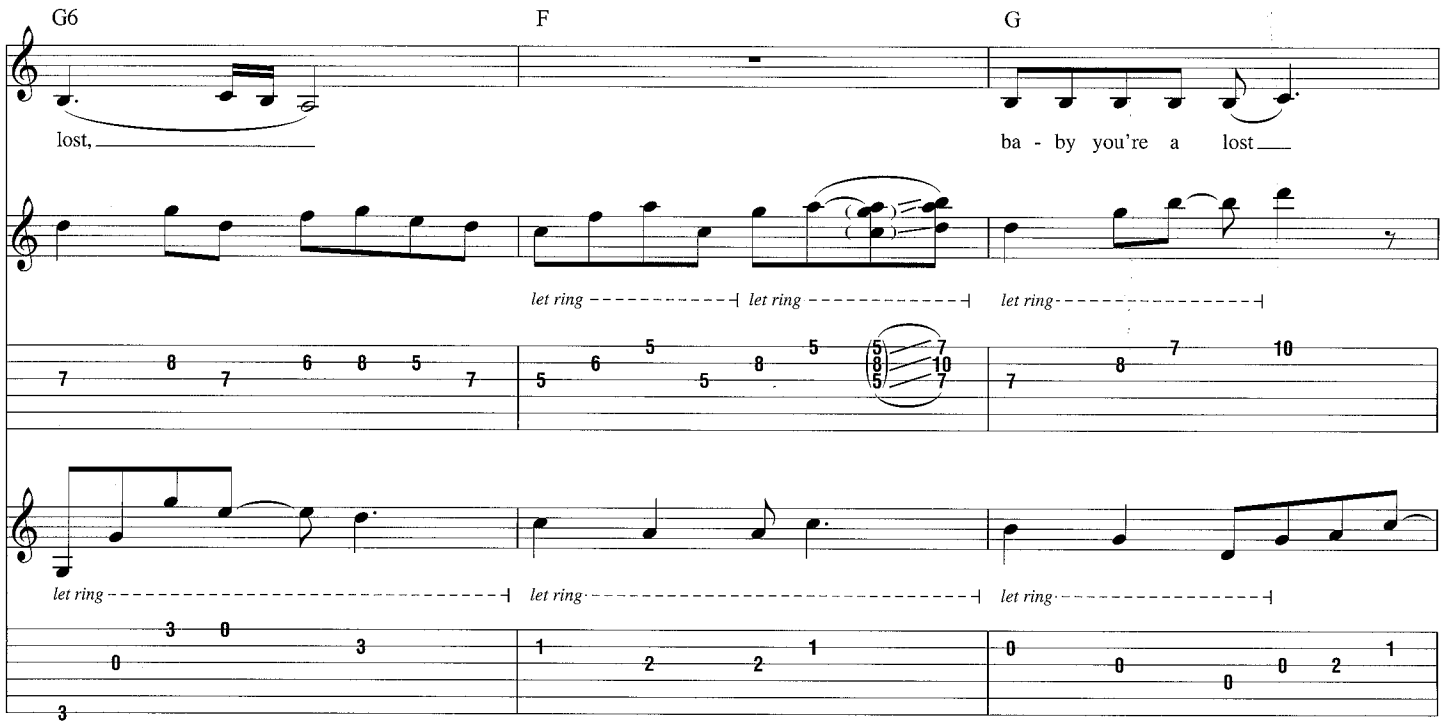

Verse
Gtr. 2: w/ Riff B
Gtr. 3 tacet
F C Gadd4 F Fmaj7
2. There's too man - y peo - ple you used to know.
Gtr. 1
let ring let ring let ring
C Gadd4 F C Gadd4
They see you com - in',
let ring let ring let ring
Am E7 F C Gadd4
they see you go. They know your se - crets,
let ring let ring let ring
F Fmaj7 C Gadd4 F
and you know theirs. This town is
let ring let ring

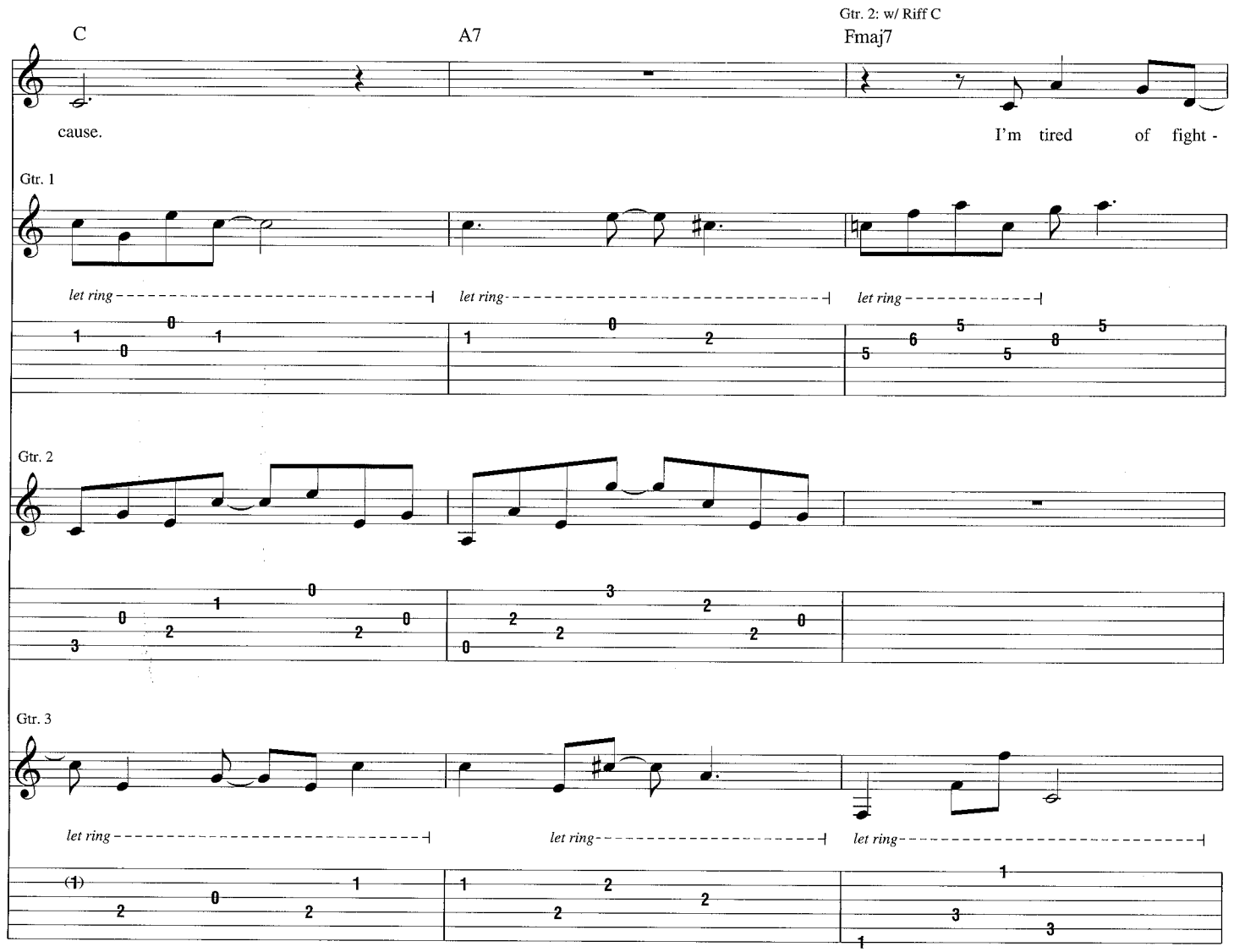


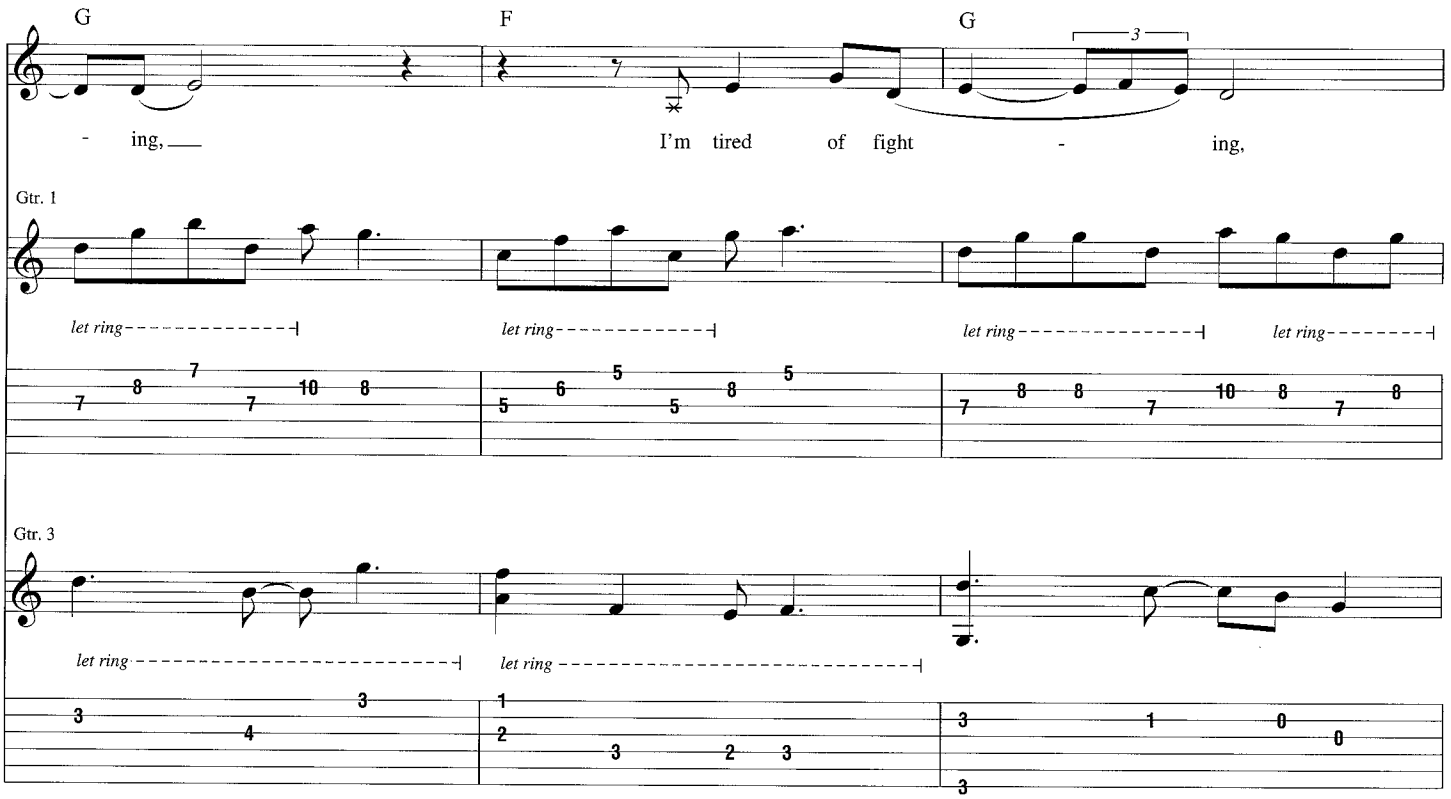
Chorus

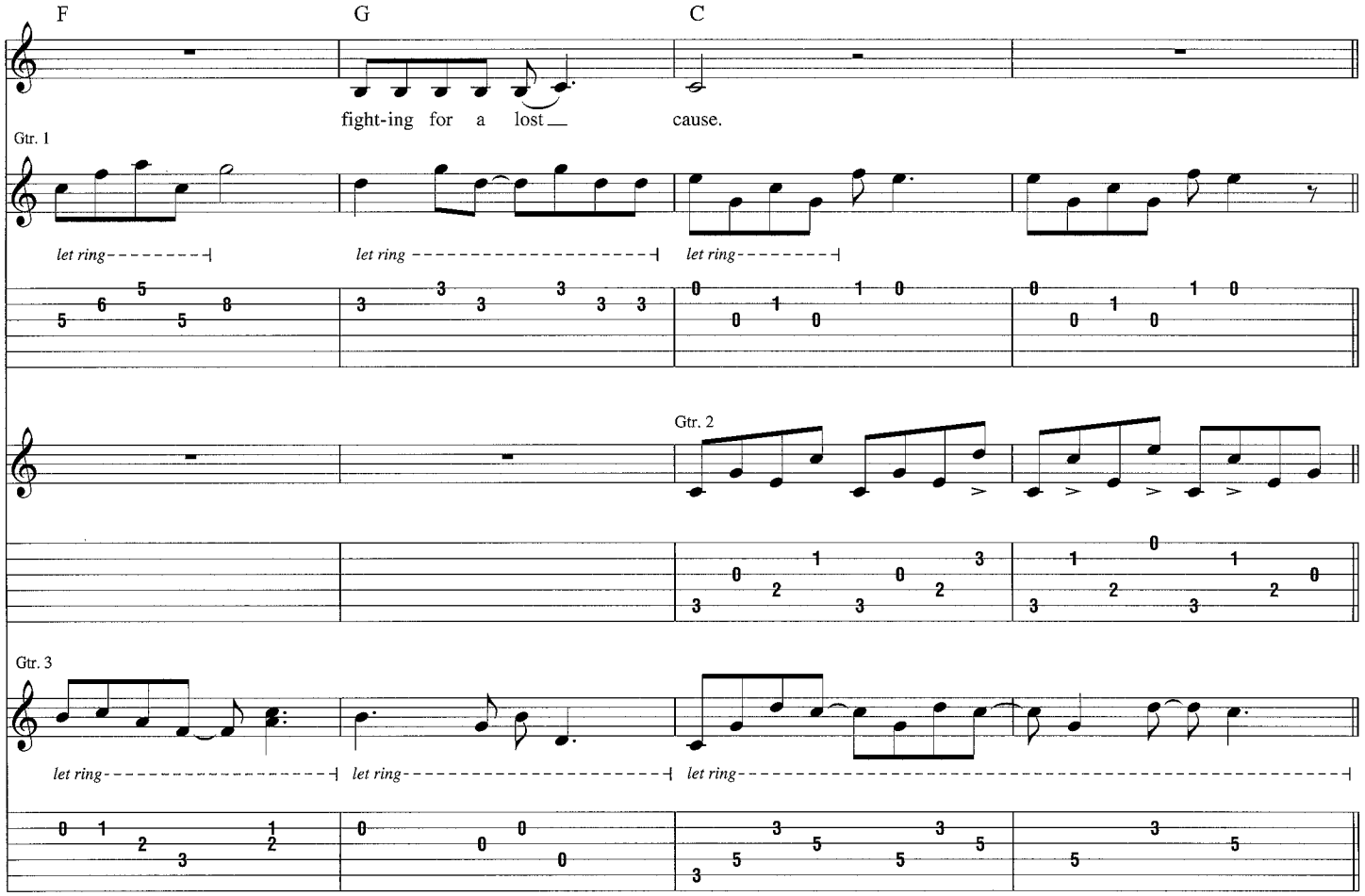
Gtr. 2: w/ Riff C



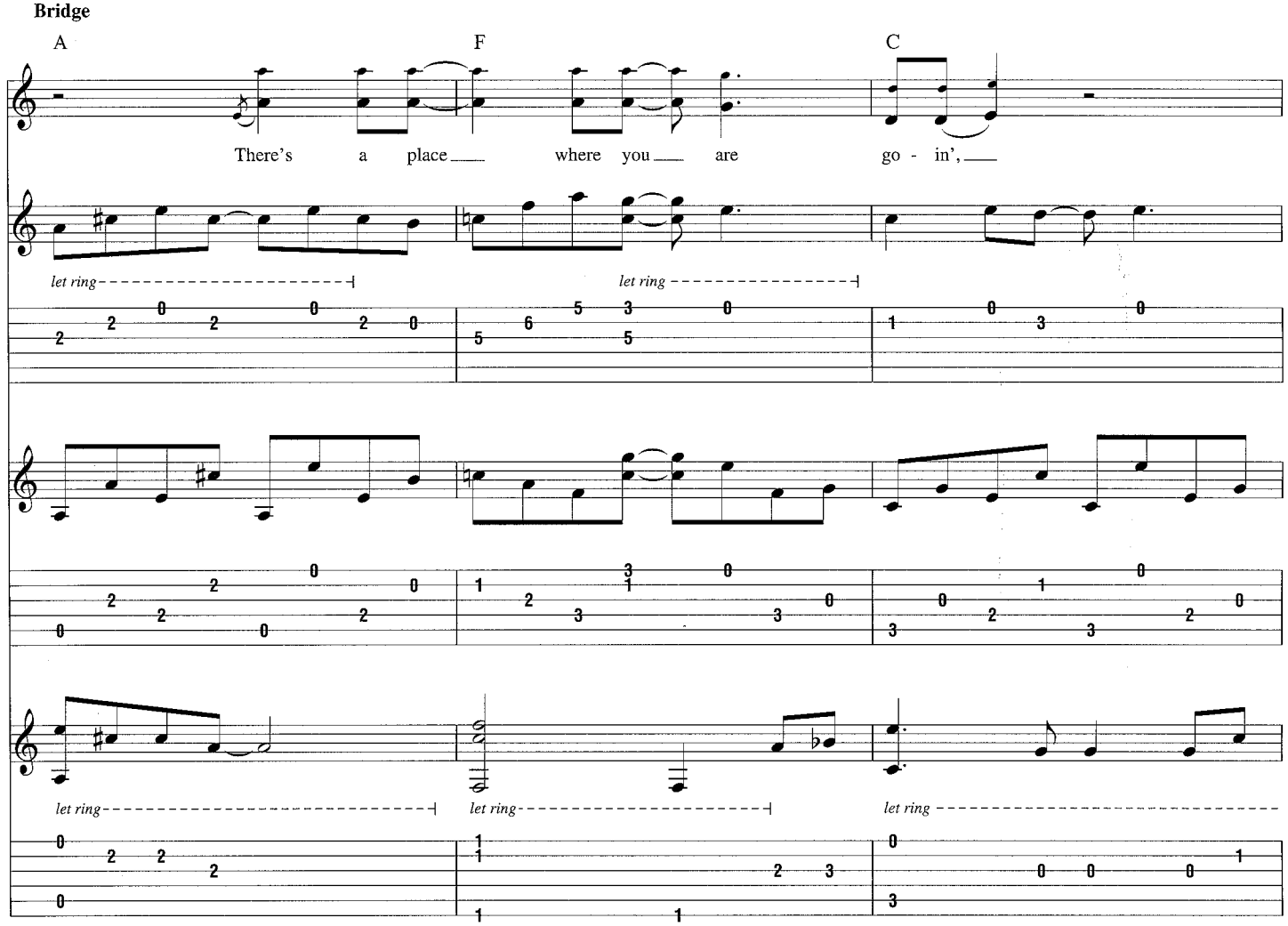


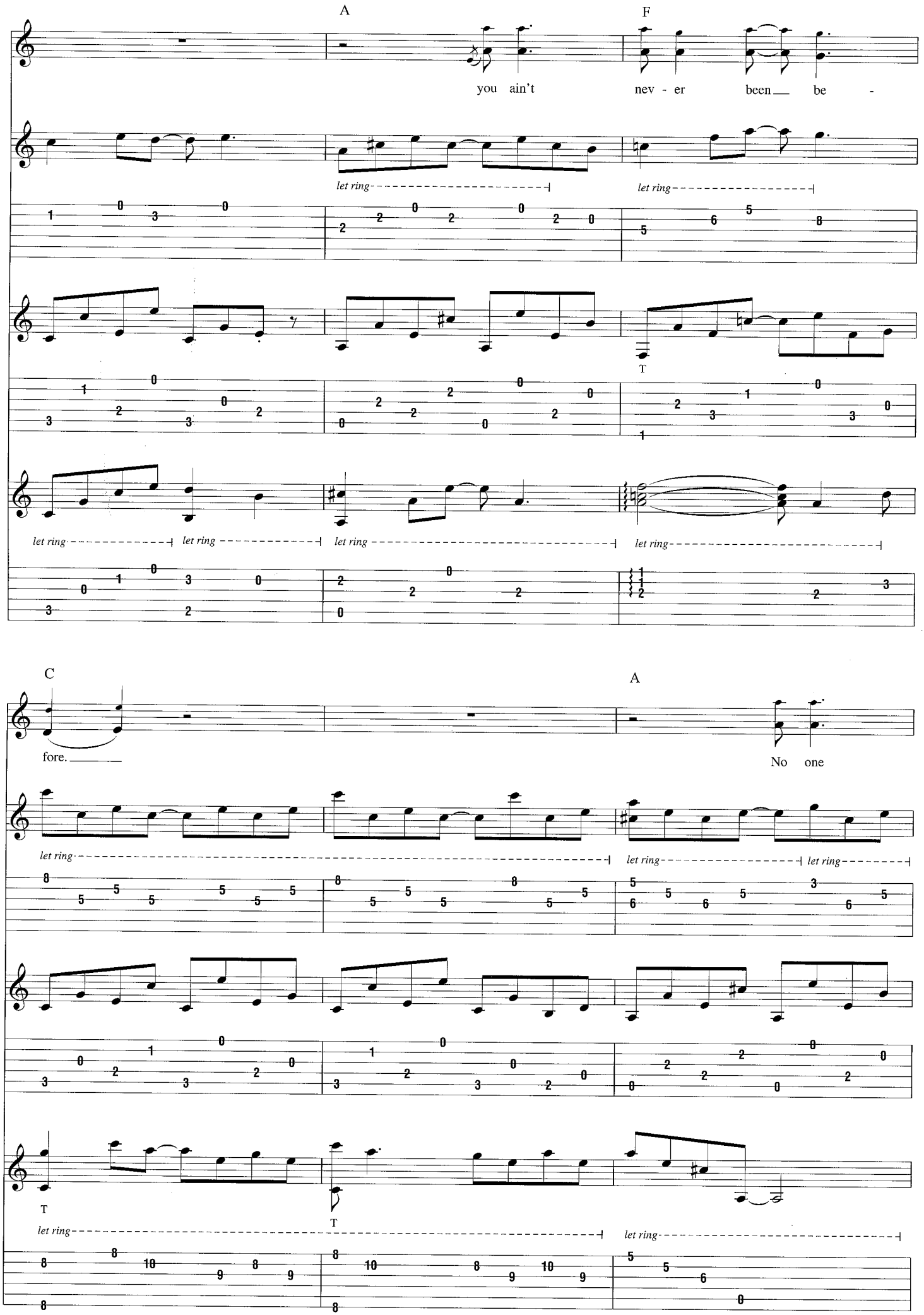

C
A7
Gtr. 2: w/ Riff C
Fmaj7
cause.
I'm tired of fight -
Gtr. 1
let ring
let ring
let ring
Gtr. 2
Gtr. 3
let ring
let ring
let ring

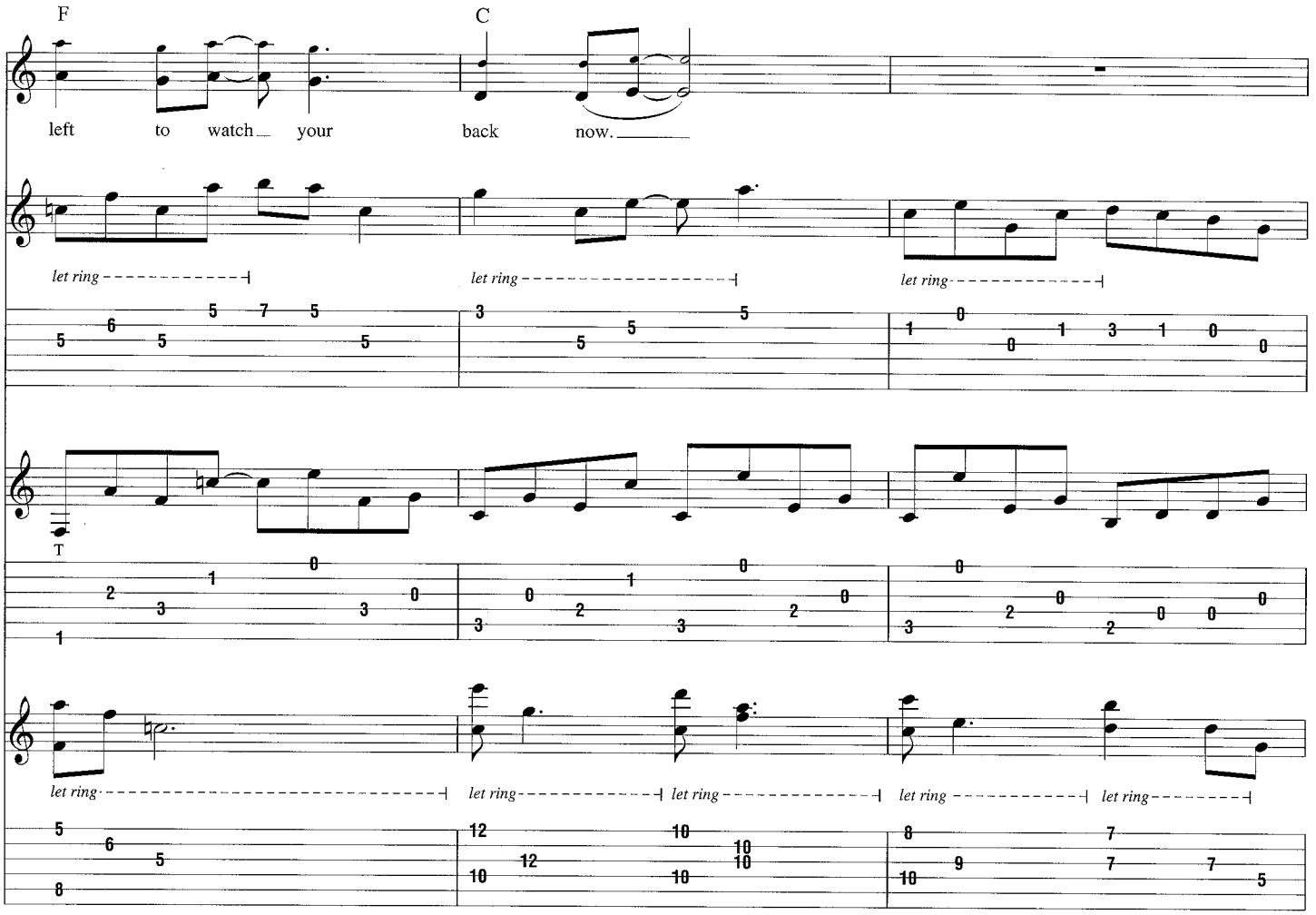

G
F
G
- ing,
I'm tired of fight - ing,
Gtr. 1
let ring
let ring
let ring
let ring
Gtr. 3
let ring
let ring

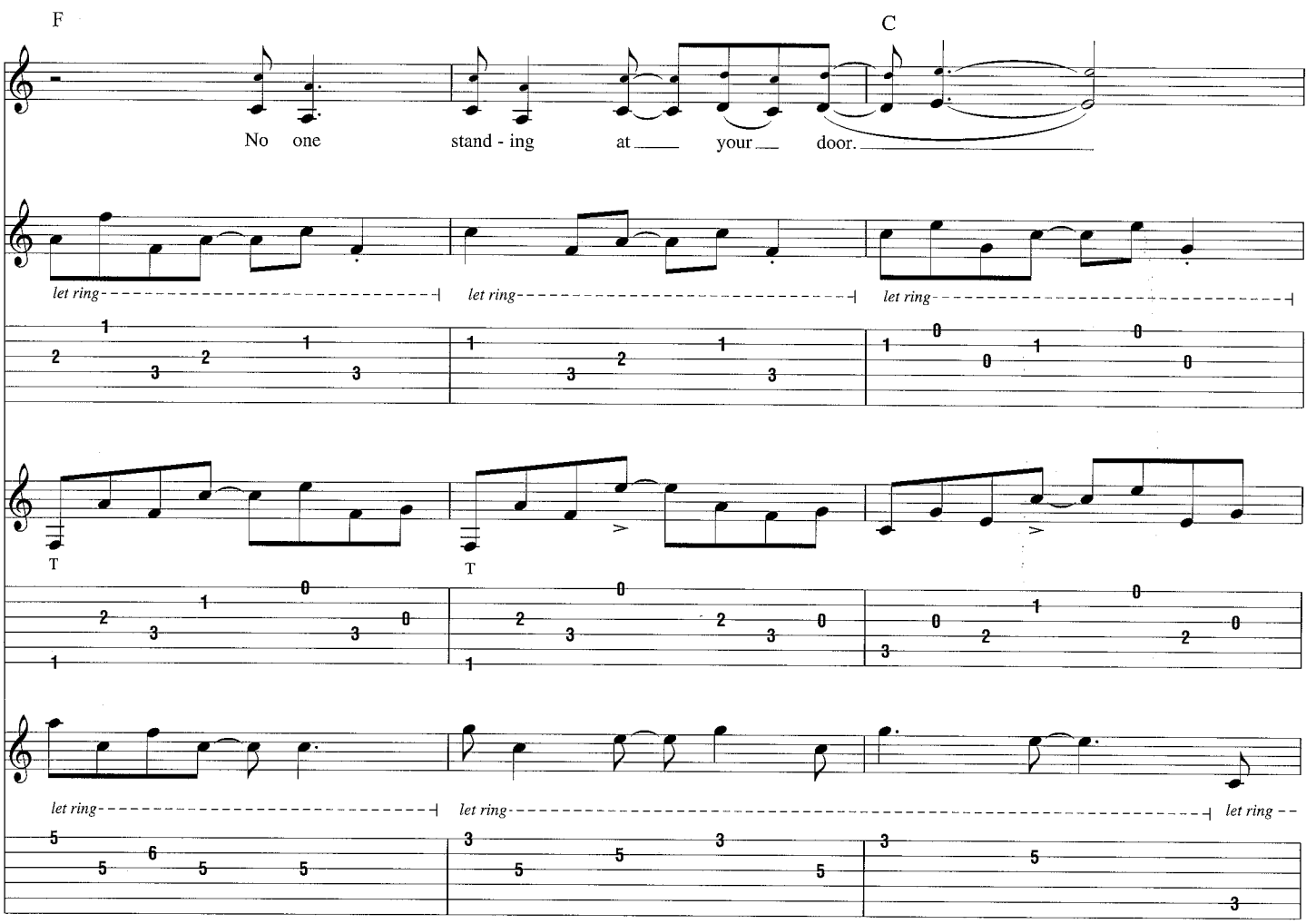

F
G
C
fight-ing for a lost cause.
Gtr. 1
let ring
let ring
let ring
Gtr. 2
Gtr. 3
let ring
let ring
let ring

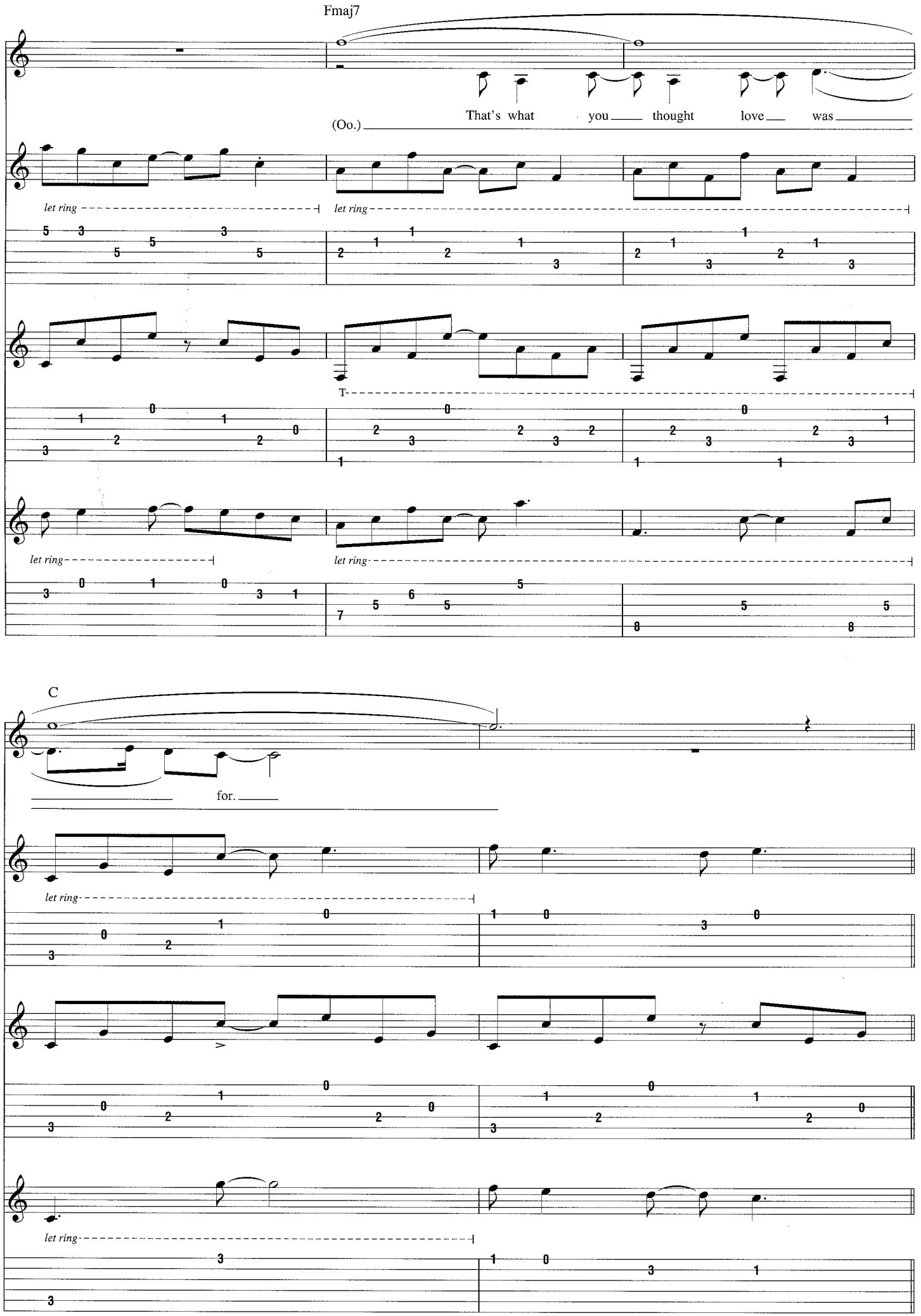
Bridge

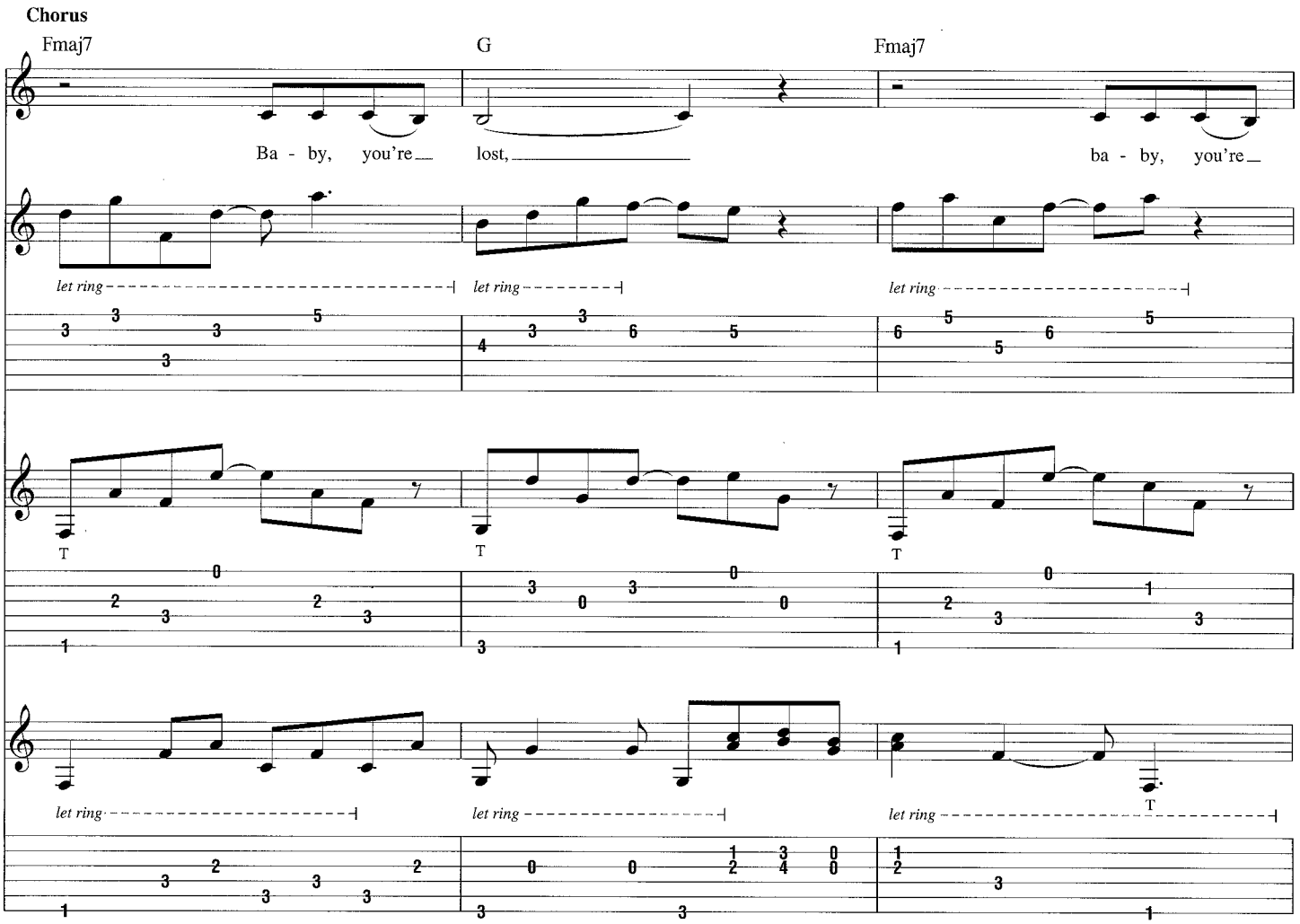

A
F
C
There's a place where you are go - in',
let ring
let ring
let ring
let ring
let ring

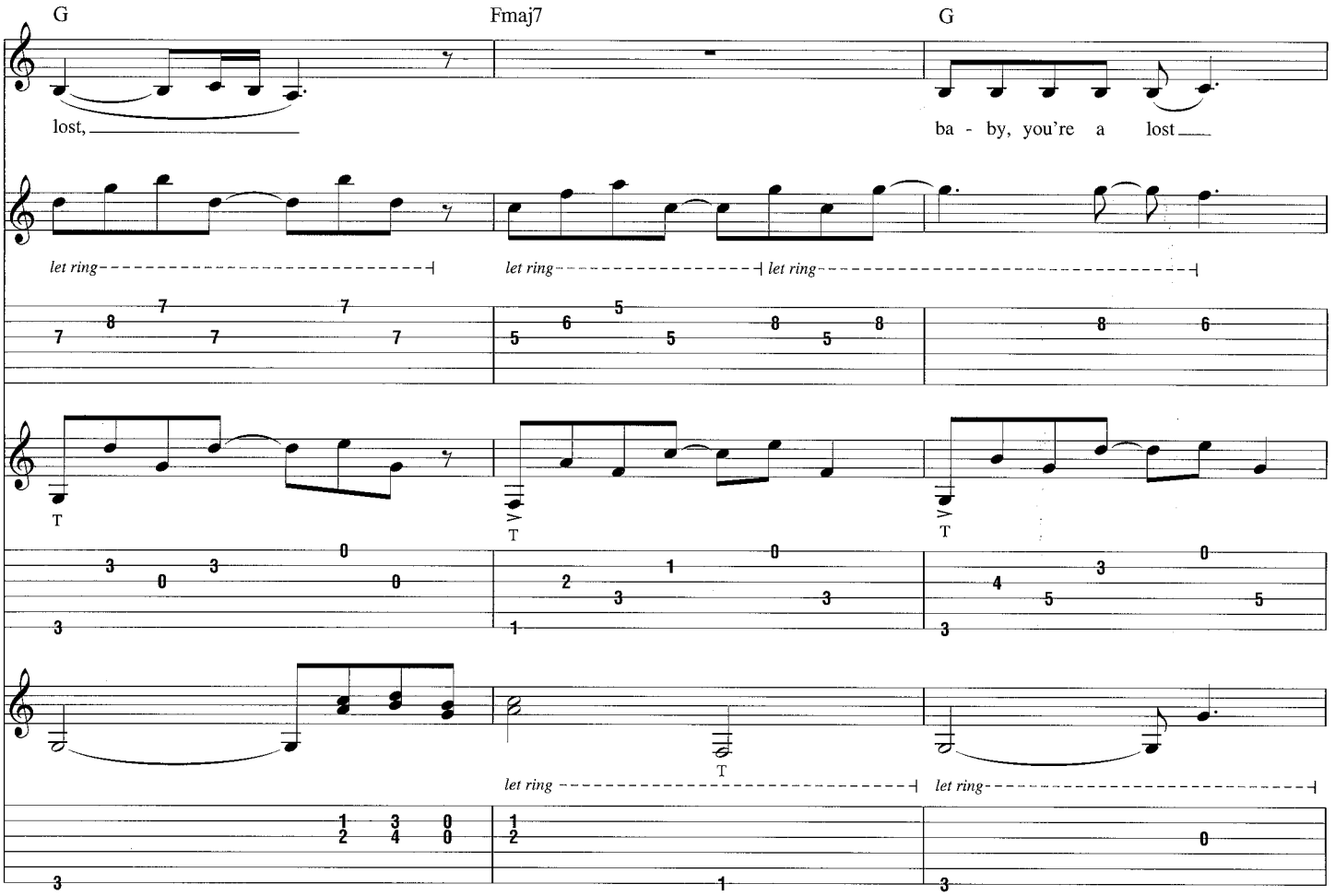

A
F
you ain't
nev - er
been
be -
let ring
let ring
T
let ring
let ring
let ring
let ring
C
A
fore.
No one
let ring
let ring
let ring
T
T
let ring
let ring

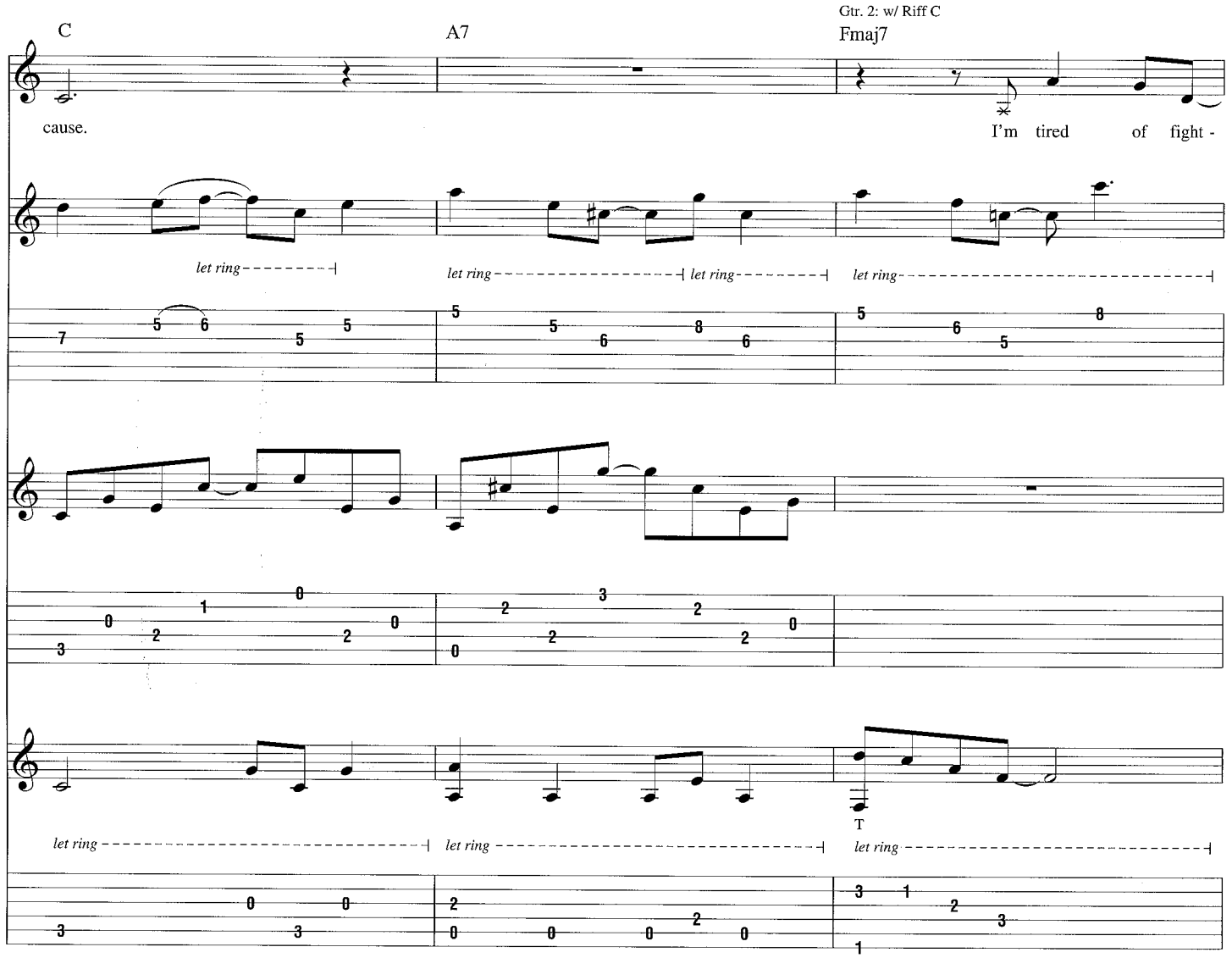

F
C
left to watch your back now.
let ring
let ring
let ring
T
let ring
let ring
let ring
let ring
let ring

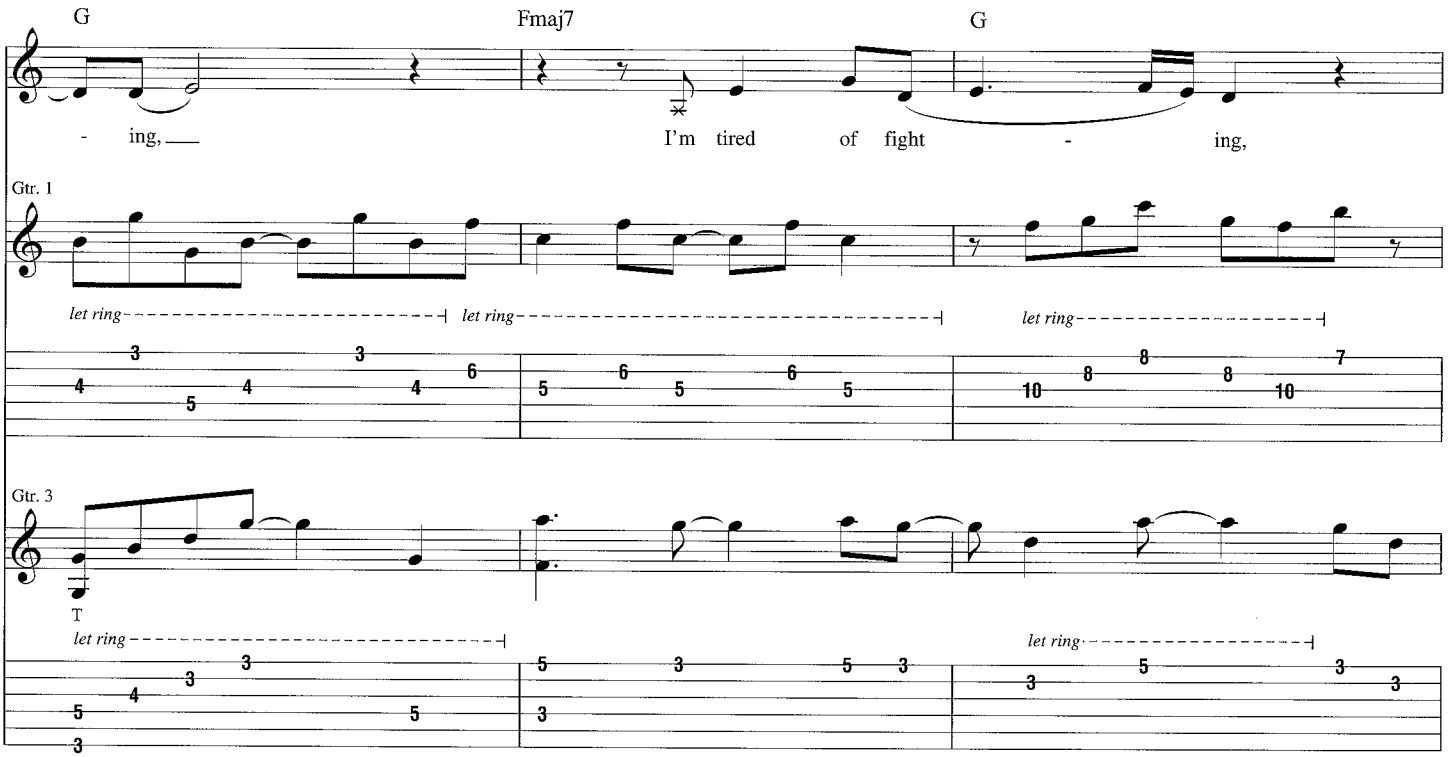

F
C
No one stand - ing at your door.
let ring
let ring
let ring
T
T
let ring
let ring
let ring

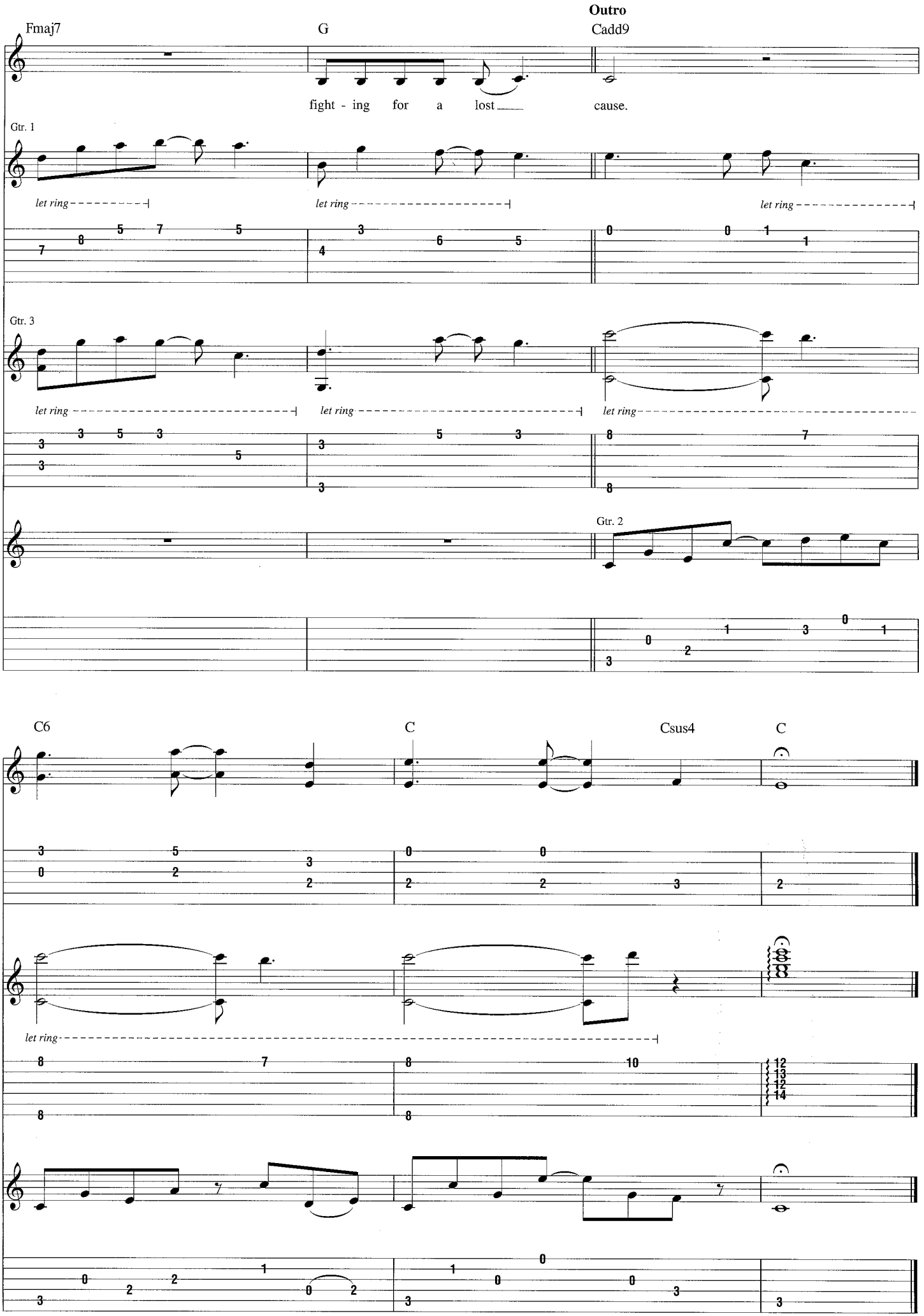

Fmaj7
That's what you thought love was
(Oo.)
let ring
let ring
let ring
let ring
C
for.
let ring
let ring


Chorus
Fmaj7
G
Fmaj7
Ba - by, you're lost,
ba - by, you're
let ring
let ring
let ring
let ring
let ring
let ring


G
Fmaj7
G
lost,
ba - by, you're a lost
let ring
let ring
let ring
let ring
let ring

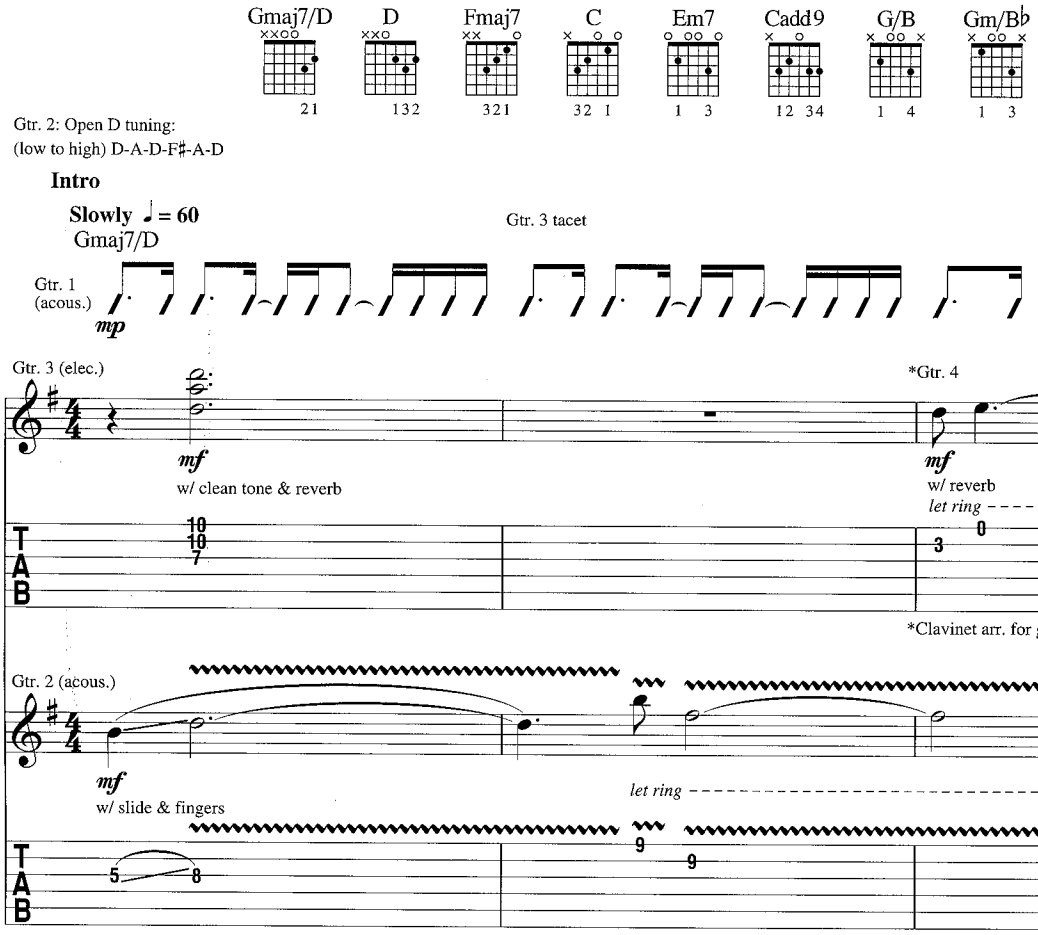

C
A7
Gtr. 2: w/ Riff C
Fmaj7
cause.
I'm tired of fight -
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
T

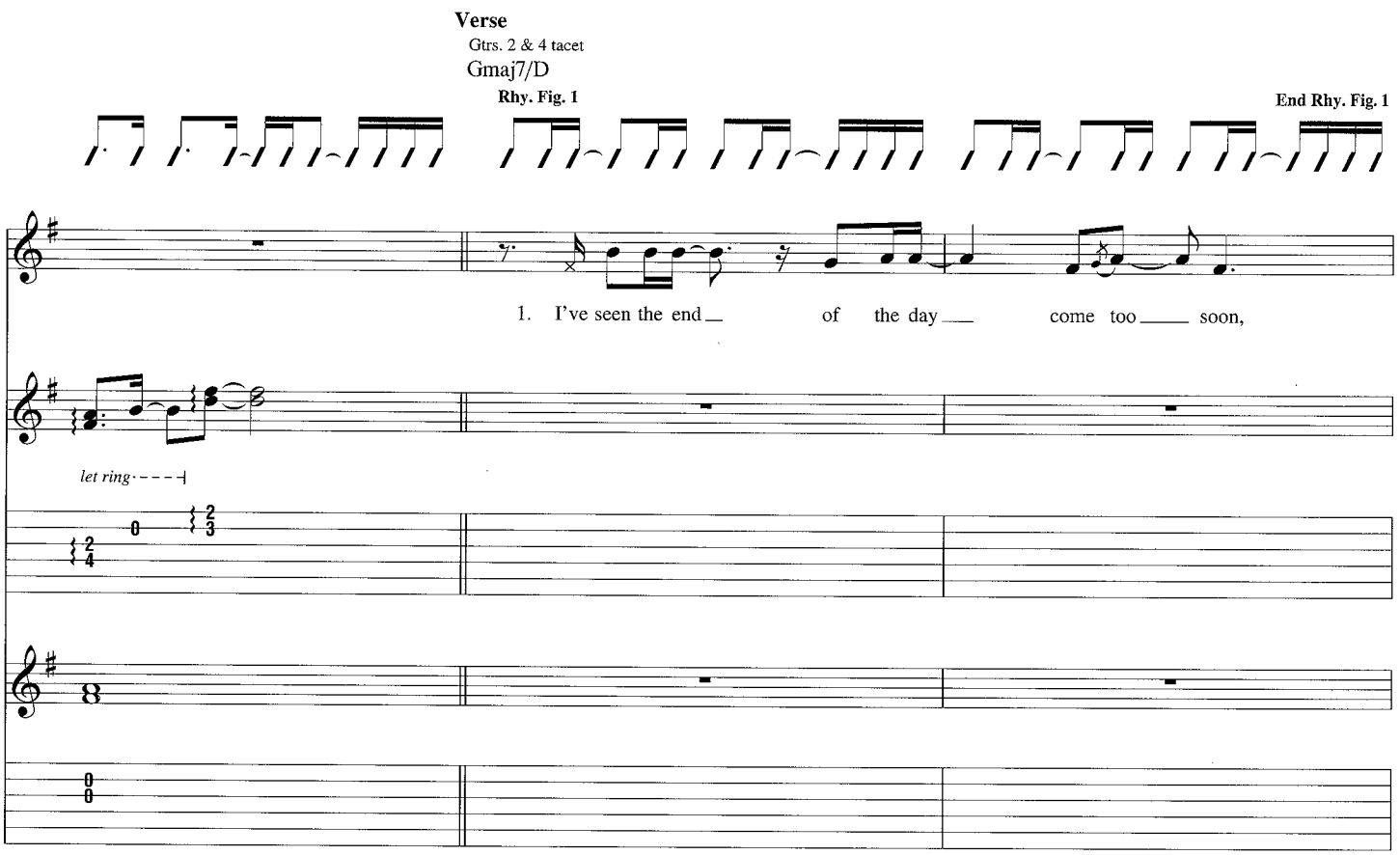

G
Fmaj7
G
- ing,
I'm tired of fight - ing,
Gtr. 1
let ring
let ring
let ring
Gtr. 3
T
let ring
let ring


Outro
Fmaj7
G
Cadd9
fight - ing for a lost cause.
Gtr. 1
let ring
let ring
let ring
Gtr. 3
let ring
let ring
let ring
Gtr. 2
C6
C
Csus4
C
let ring

End of the Day

Words and Music by Beck Hansen





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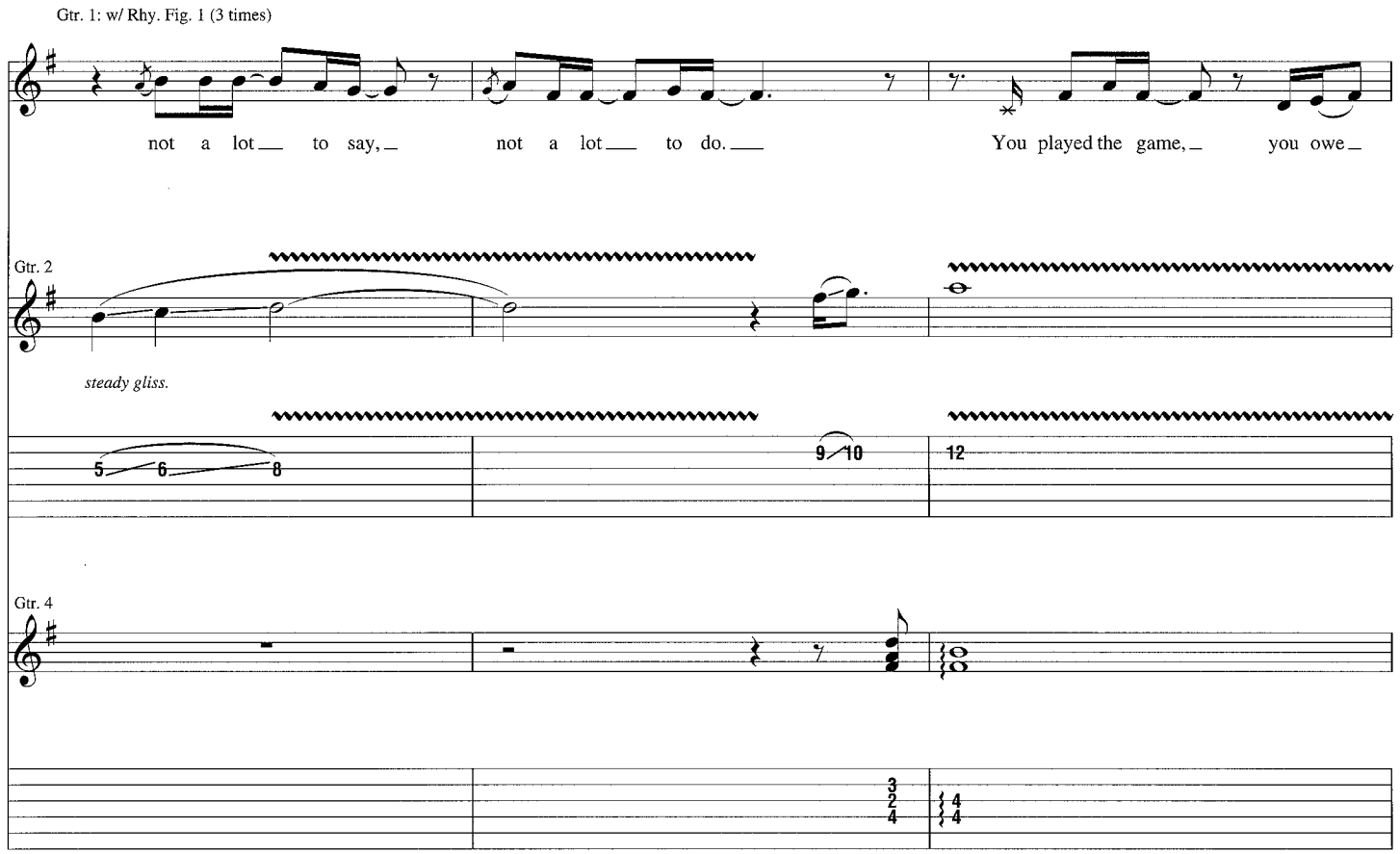
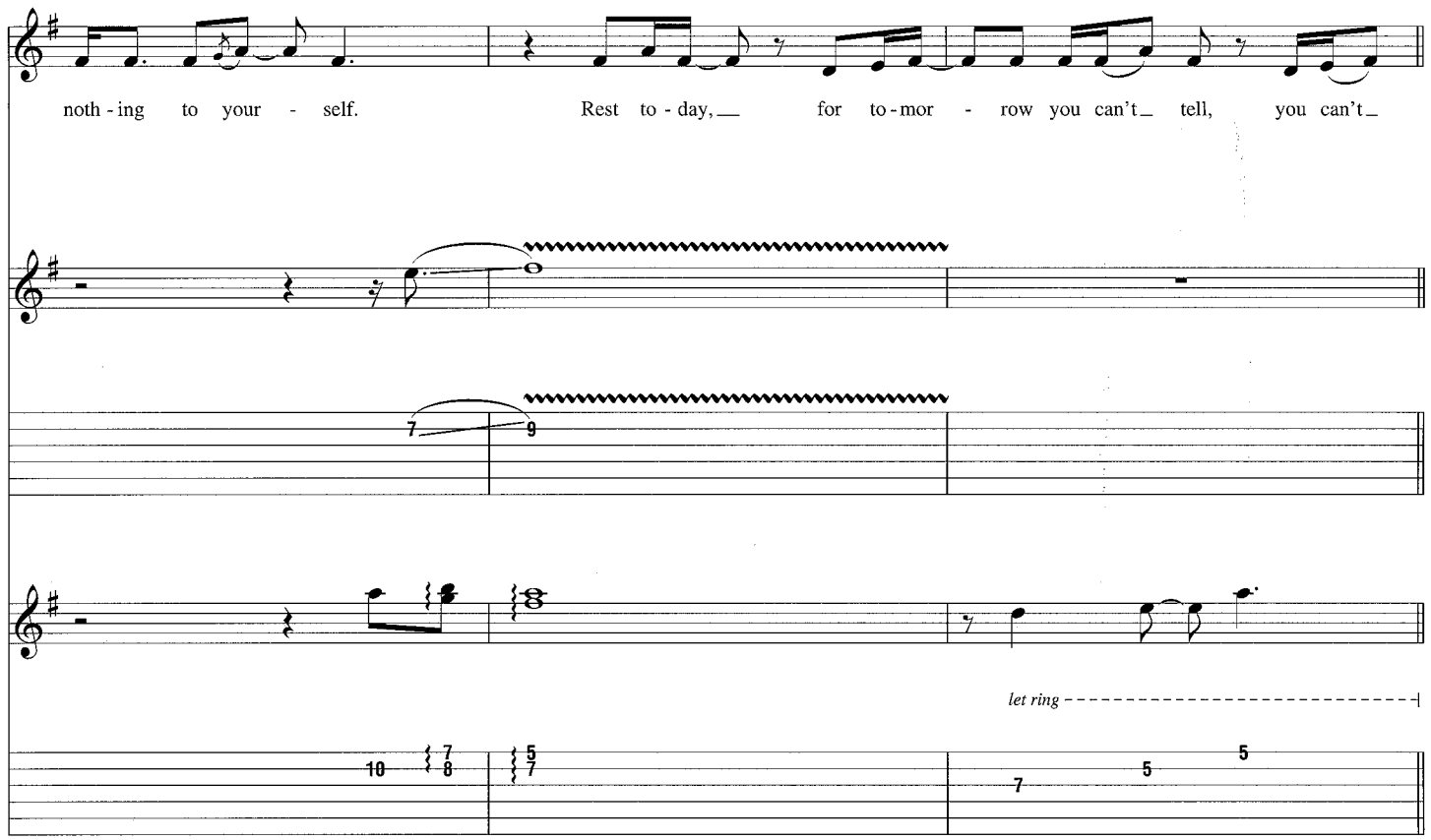
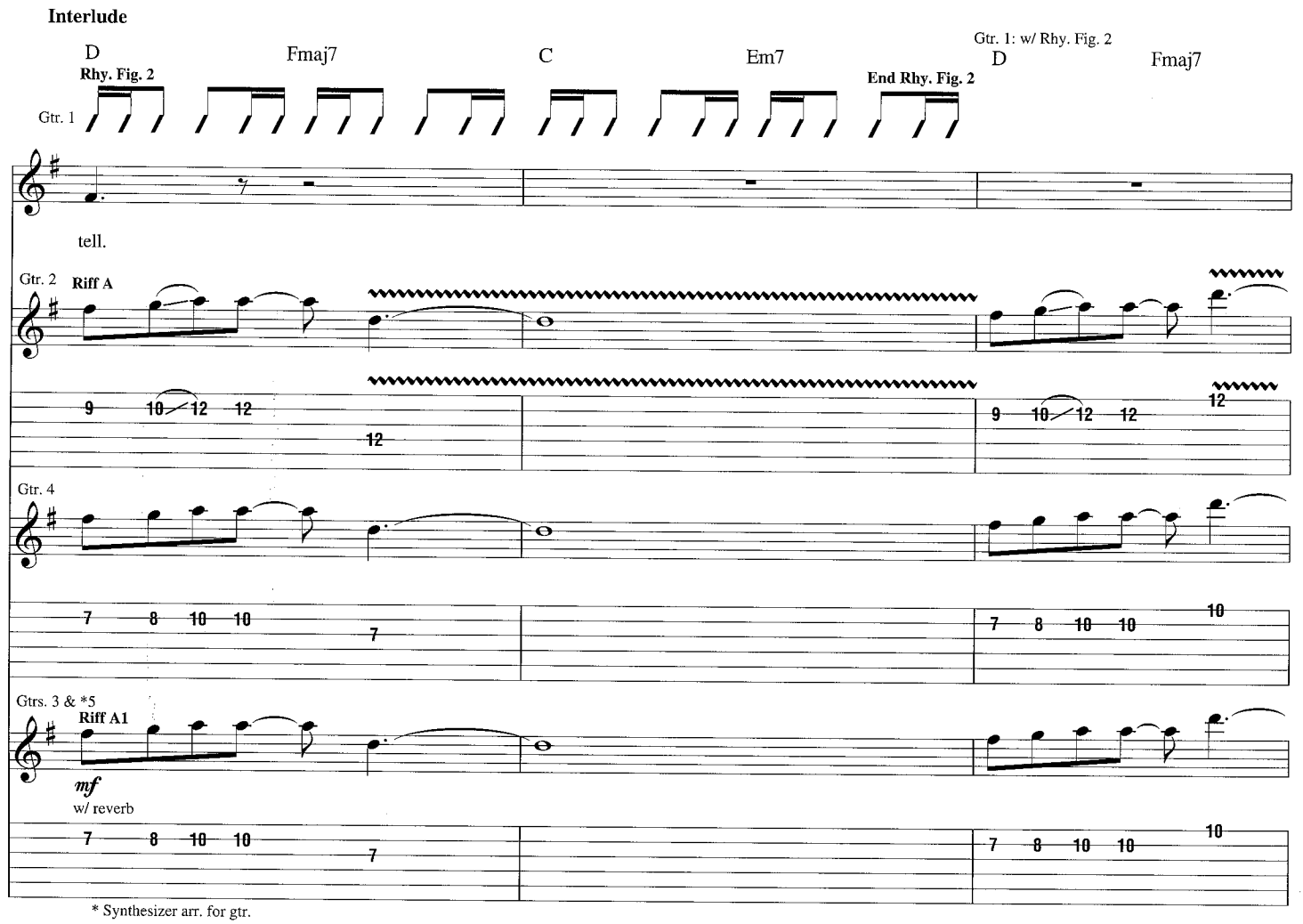
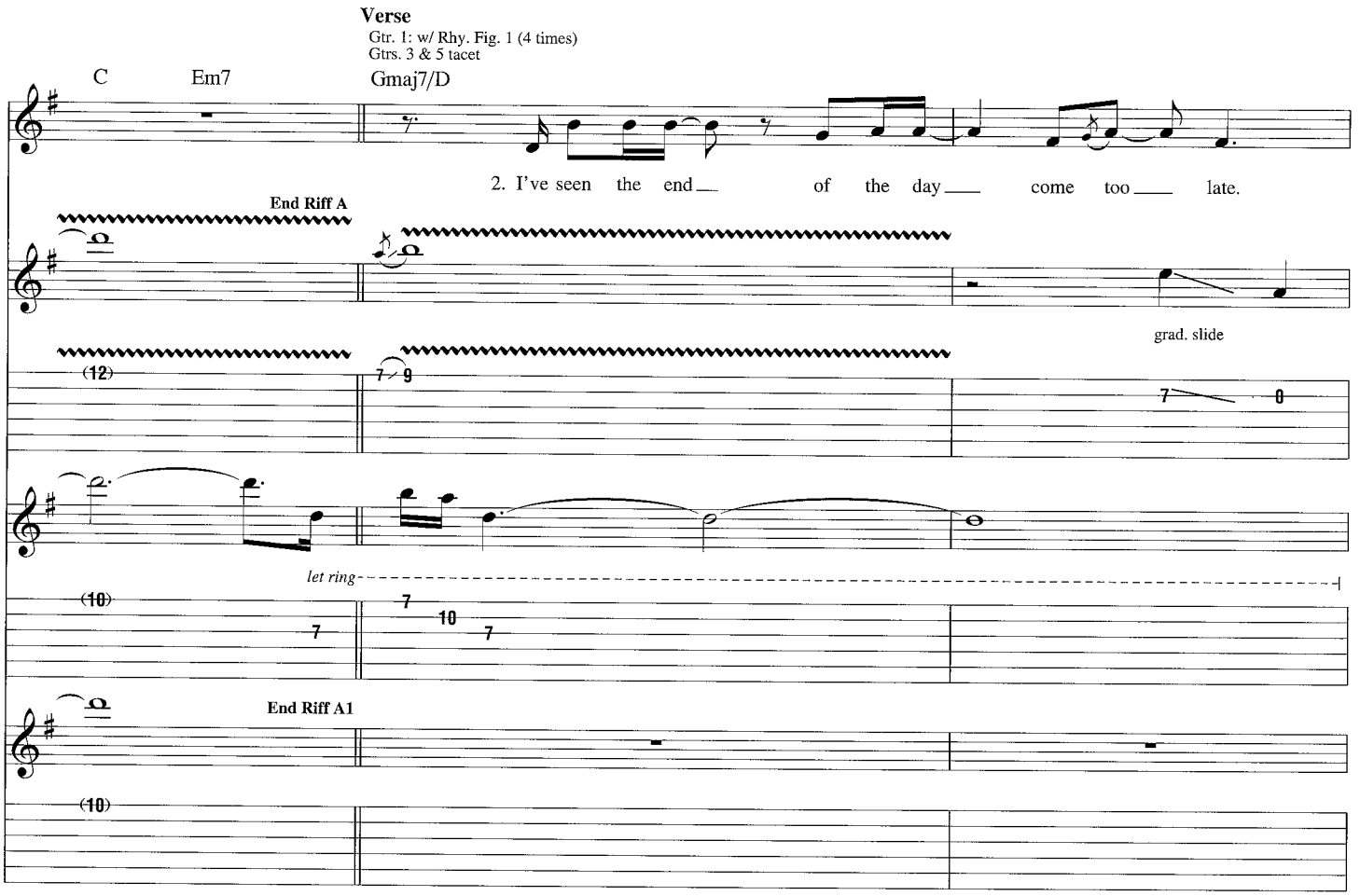
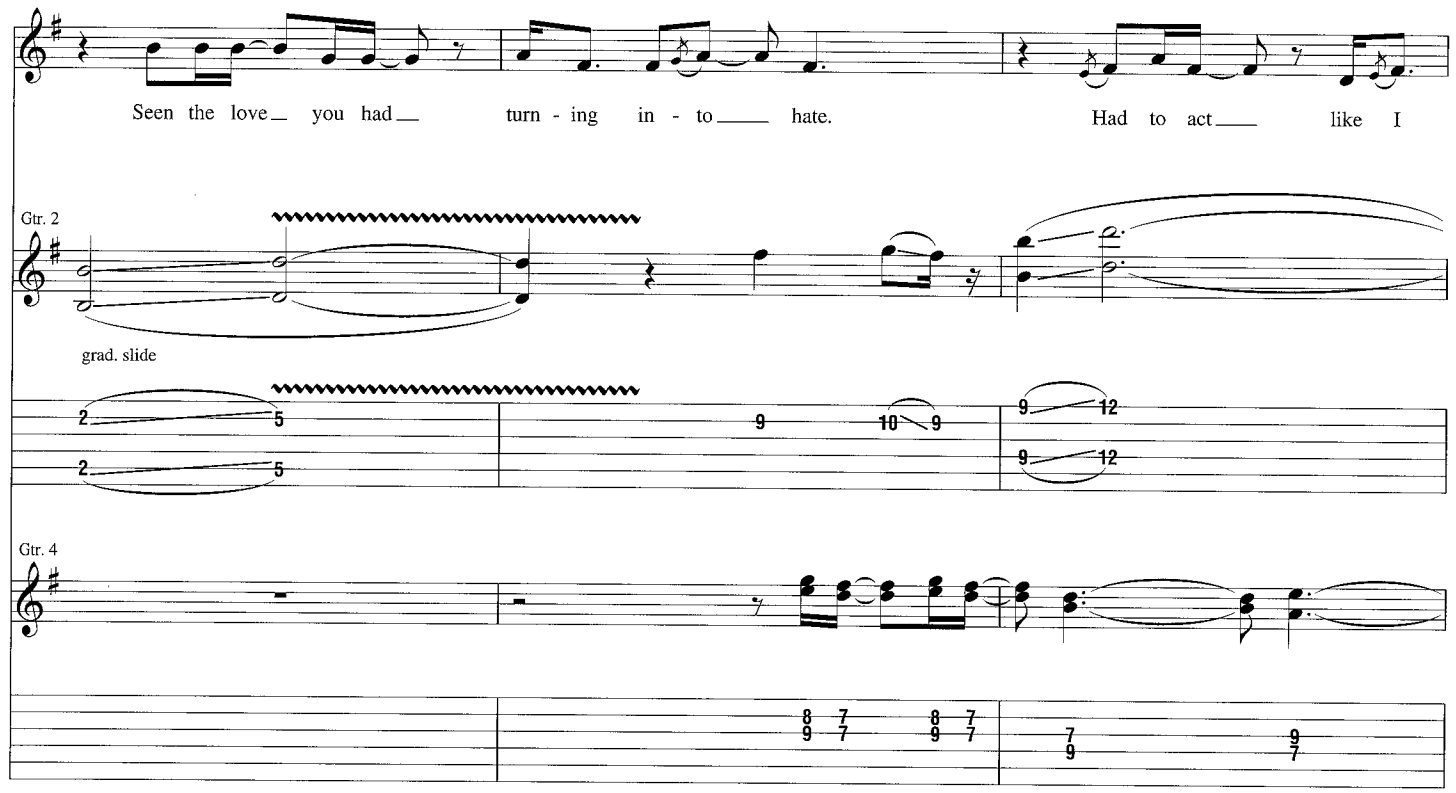
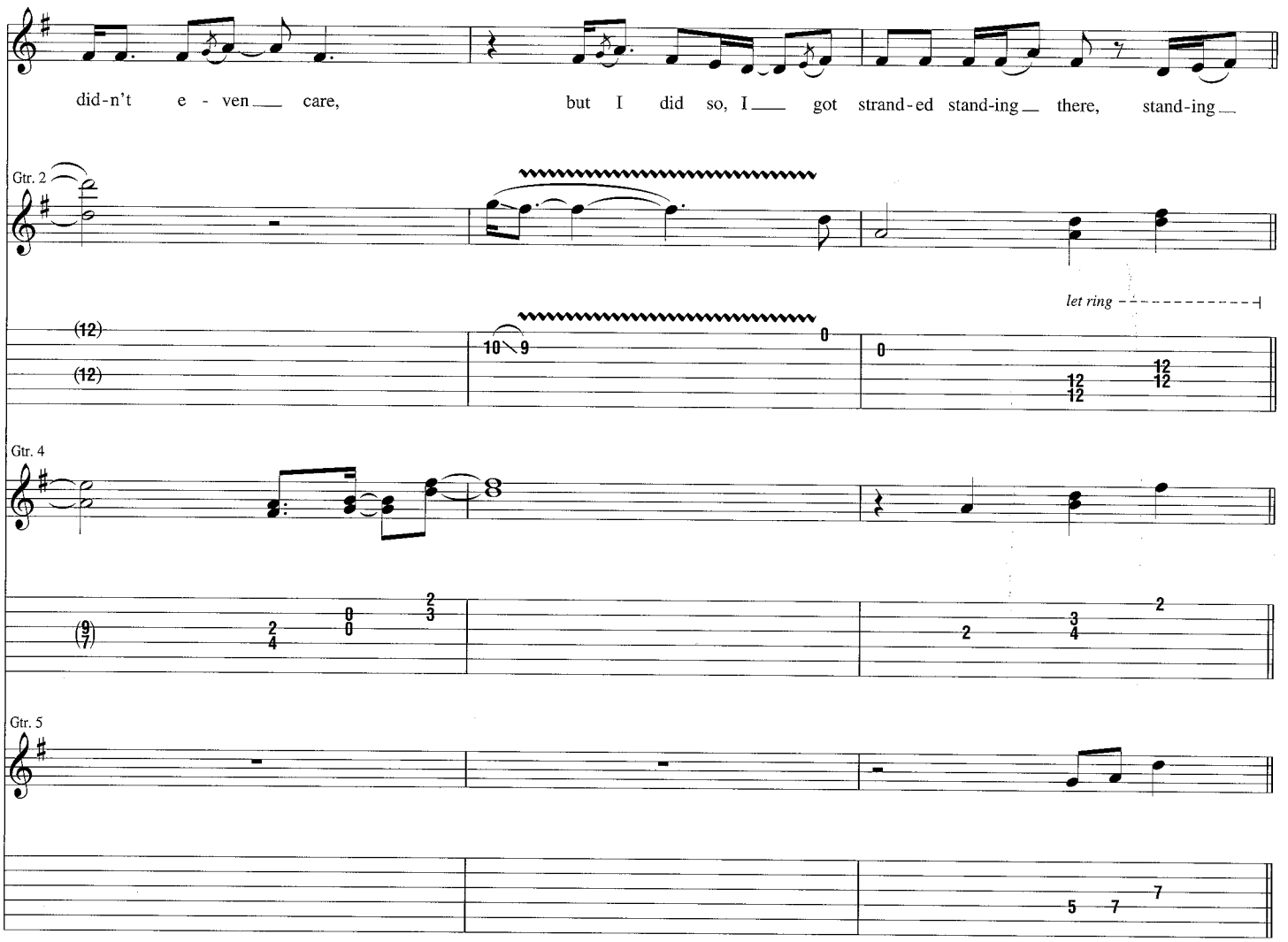

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
not a lot to say, not a lot to do. You played the game, you owe
Gtr. 2
steady gliss.
Gtr. 4

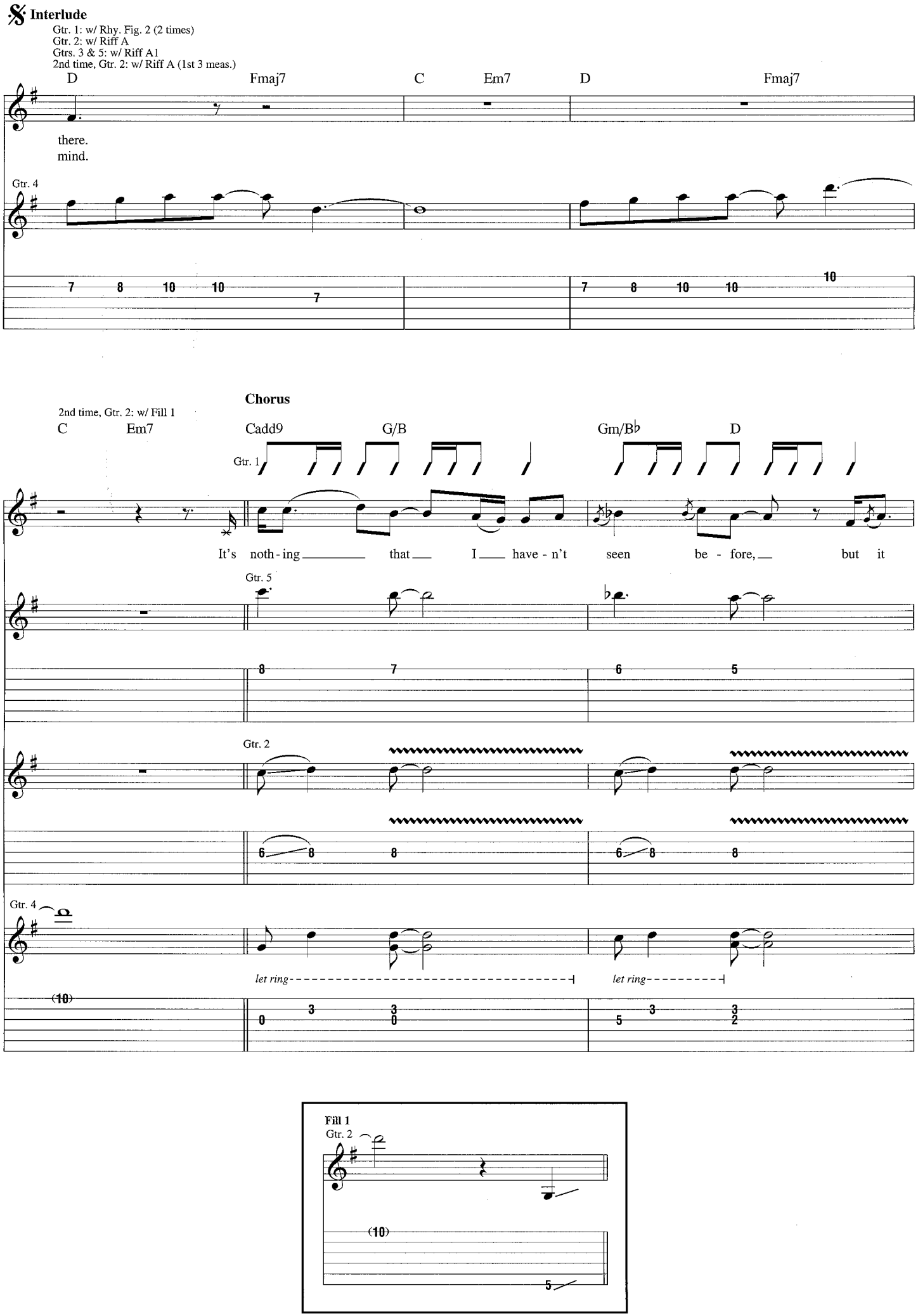

noth - ing to your - self. Rest to - day, for to - mor - row you can't tell, you can't
let ring

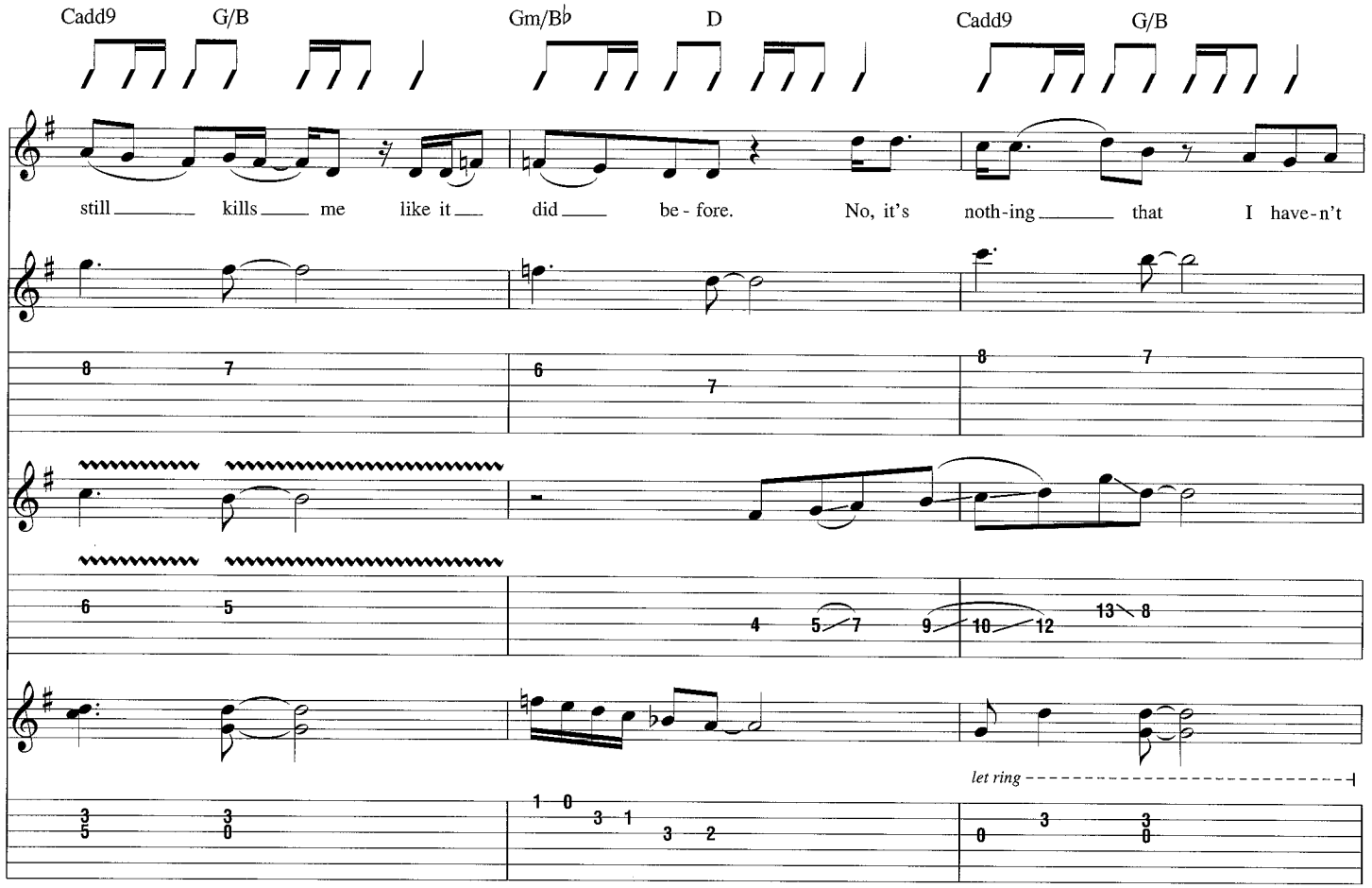

Interlude
D
Fmaj7
C
Em7
D
Fmaj7
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 1
tell.
Gtr. 2
Riff A
Gtr. 4
Gtrs. 3 & *5
Riff A1
mf
w/ reverb
* Synthesizer arr. for gtr.

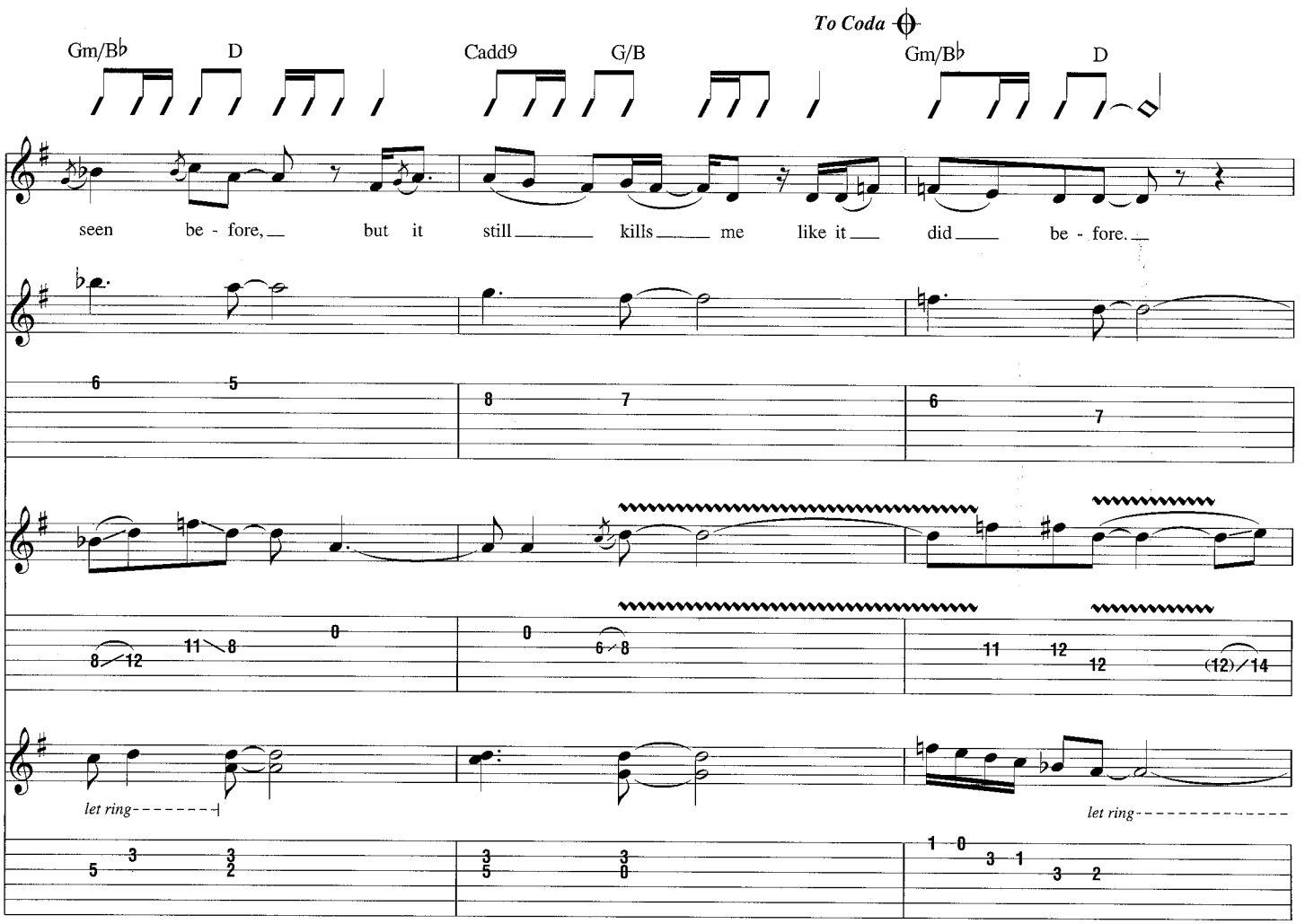

Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtrs. 3 & 5 tacet
C
Em7
Gmaj7/D
2. I've seen the end of the day come too late.
End Riff A
grad. slide
let ring
End Riff A1

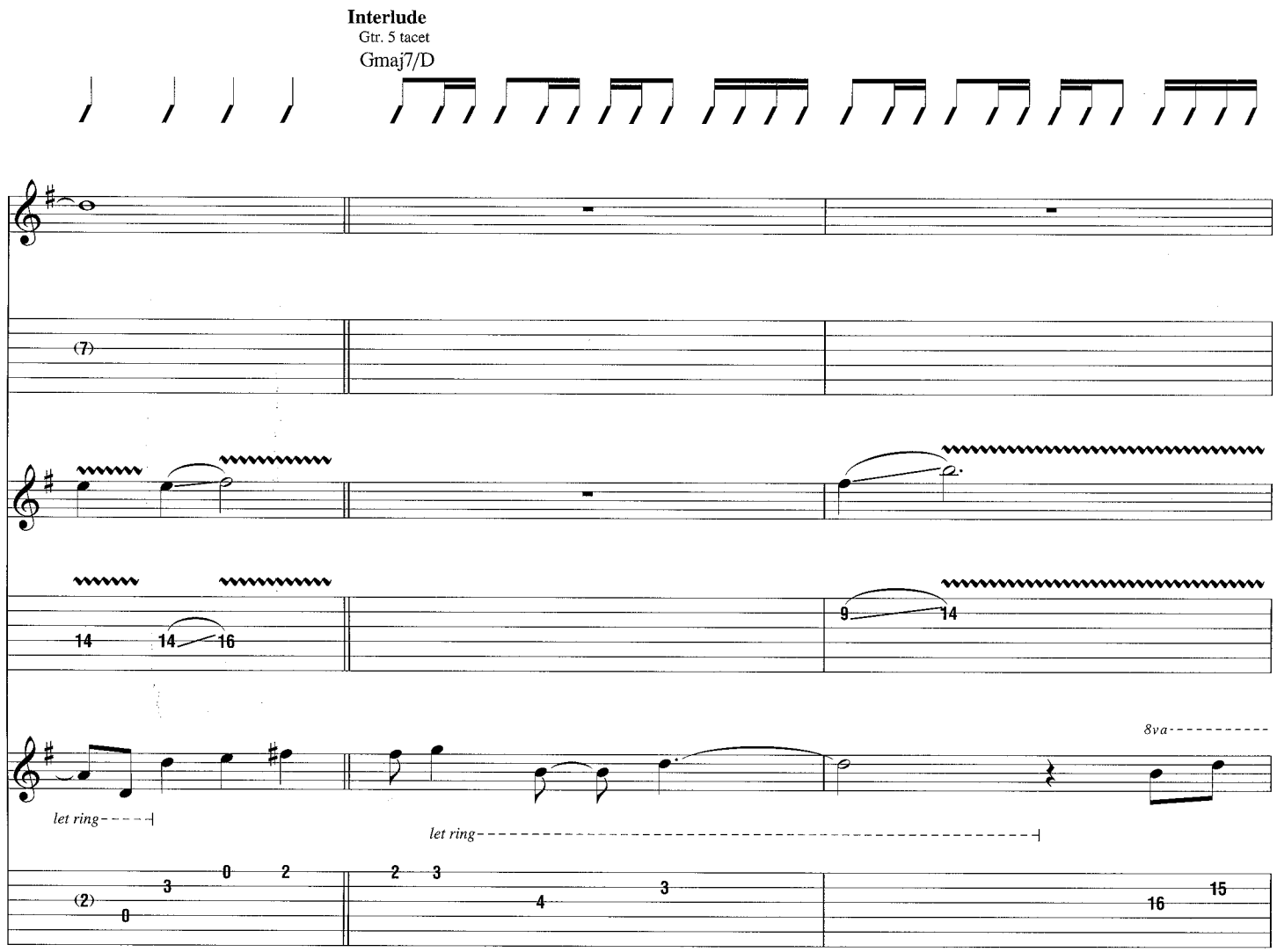

Seen the love you had turn - ing in - to hate. Had to act like I
Gtr. 2
grad. slide
Gtr. 4

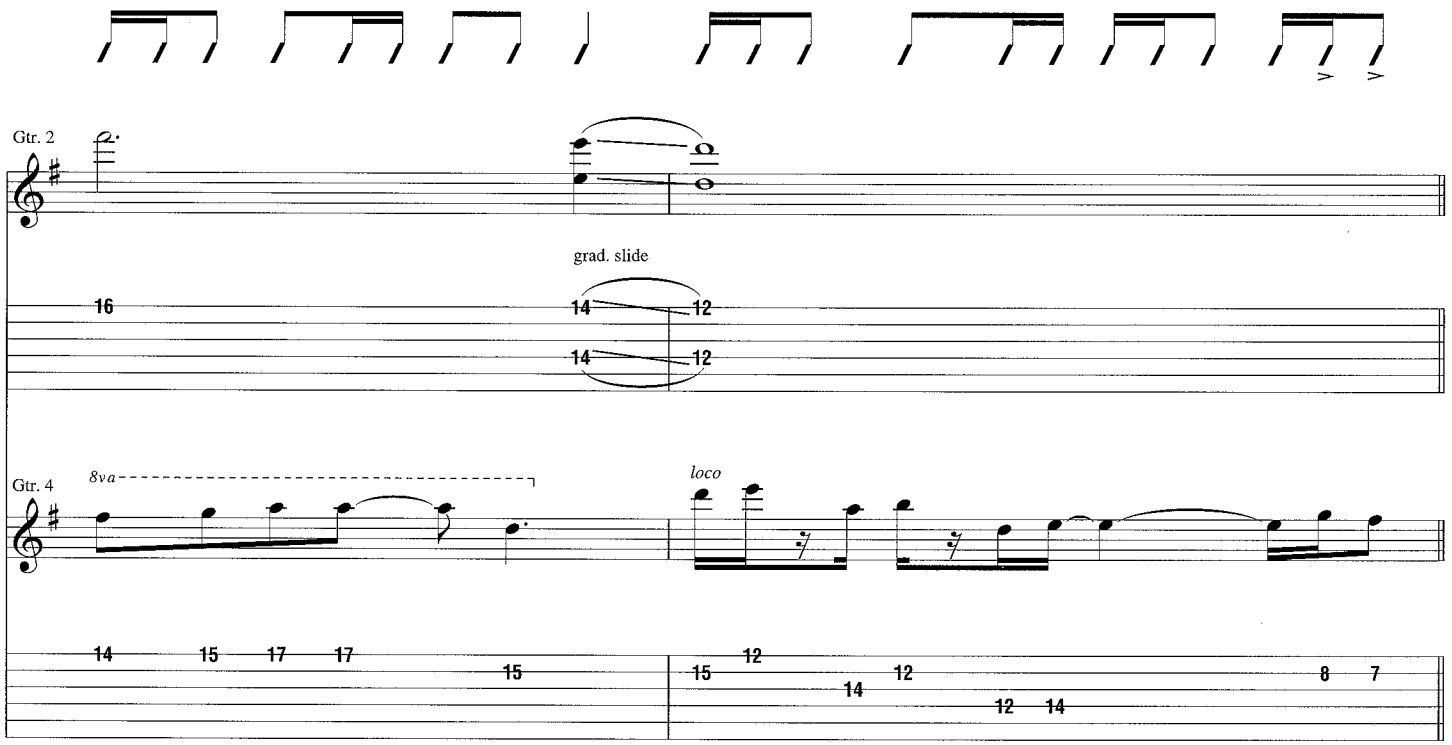

did-n't e - ven care, but I did so, I got strand-ed stand-ing there, stand-ing
Gtr. 2
let ring
Gtr. 4
Gtr. 5

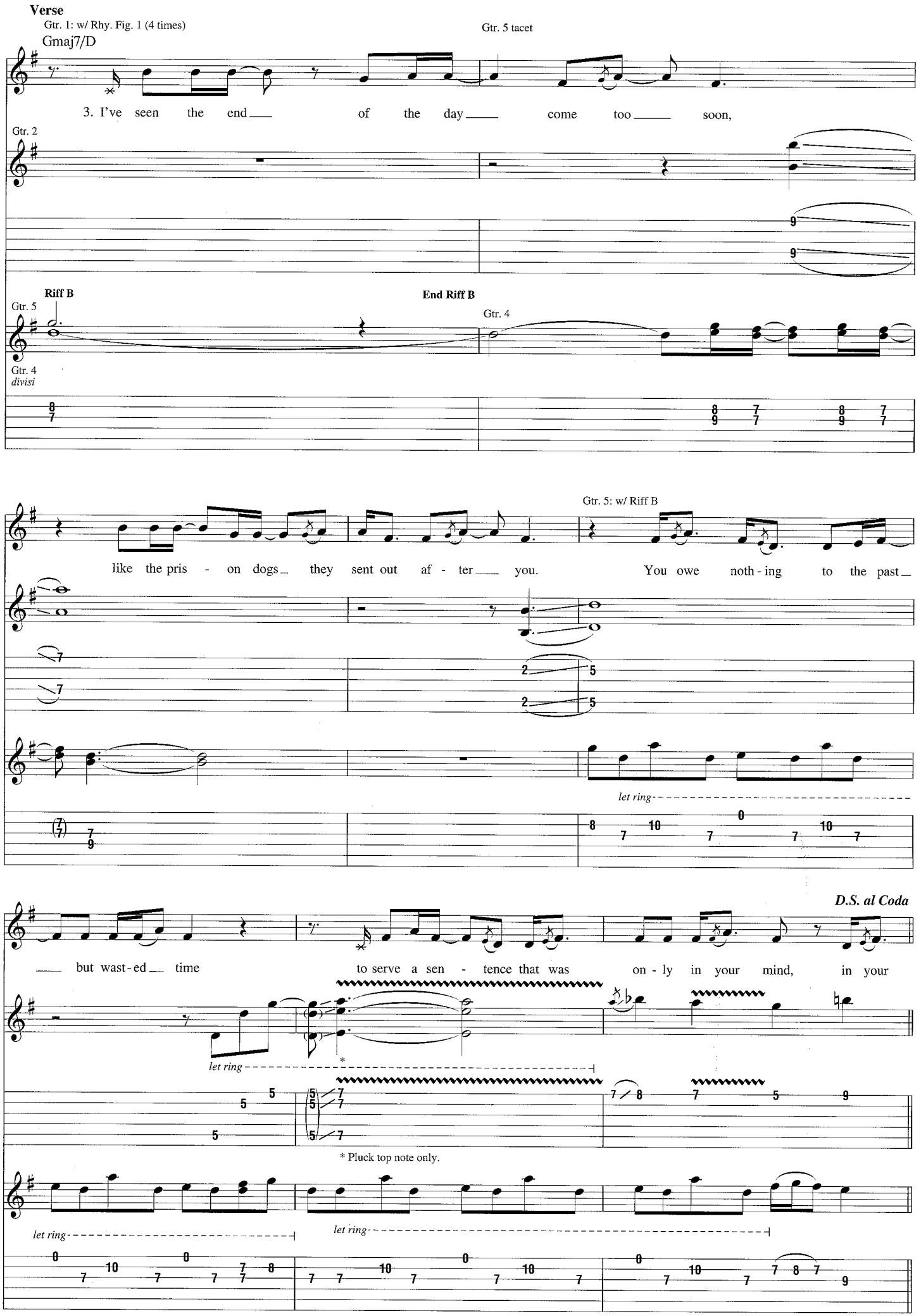

Interlude
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 2: w/ Riff A
Gtrs. 3 & 5: w/ Riff A1
2nd time, Gtr. 2: w/ Riff A (1st 3 meas.)
D Fmaj7 C Em7 D Fmaj7
there.
mind.
Gtr. 4
Chorus
2nd time, Gtr. 2: w/ Fill 1
C Em7 Cadd9 G/B Gm/B♭ D
Gtr. 1
It's noth-ing that I have-n't seen be-fore, but it
Gtr. 5
Gtr. 2
Gtr. 4
let ring
let ring
Fill 1
Gtr. 2

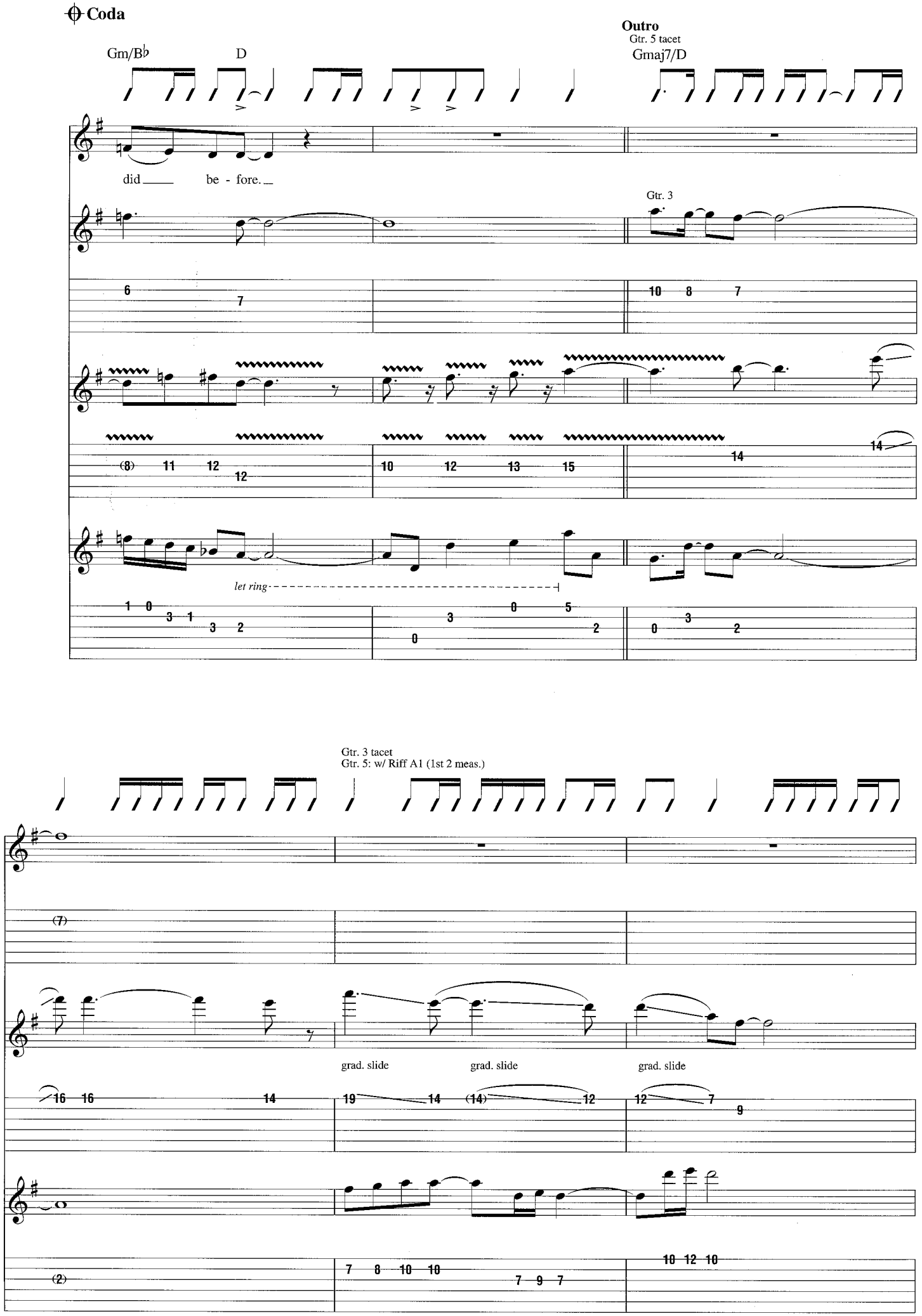

Cadd9
G/B
Gm/B♭
D
Cadd9
G/B
still kills me like it did be - fore. No, it's noth-ing that I have-n't
let ring

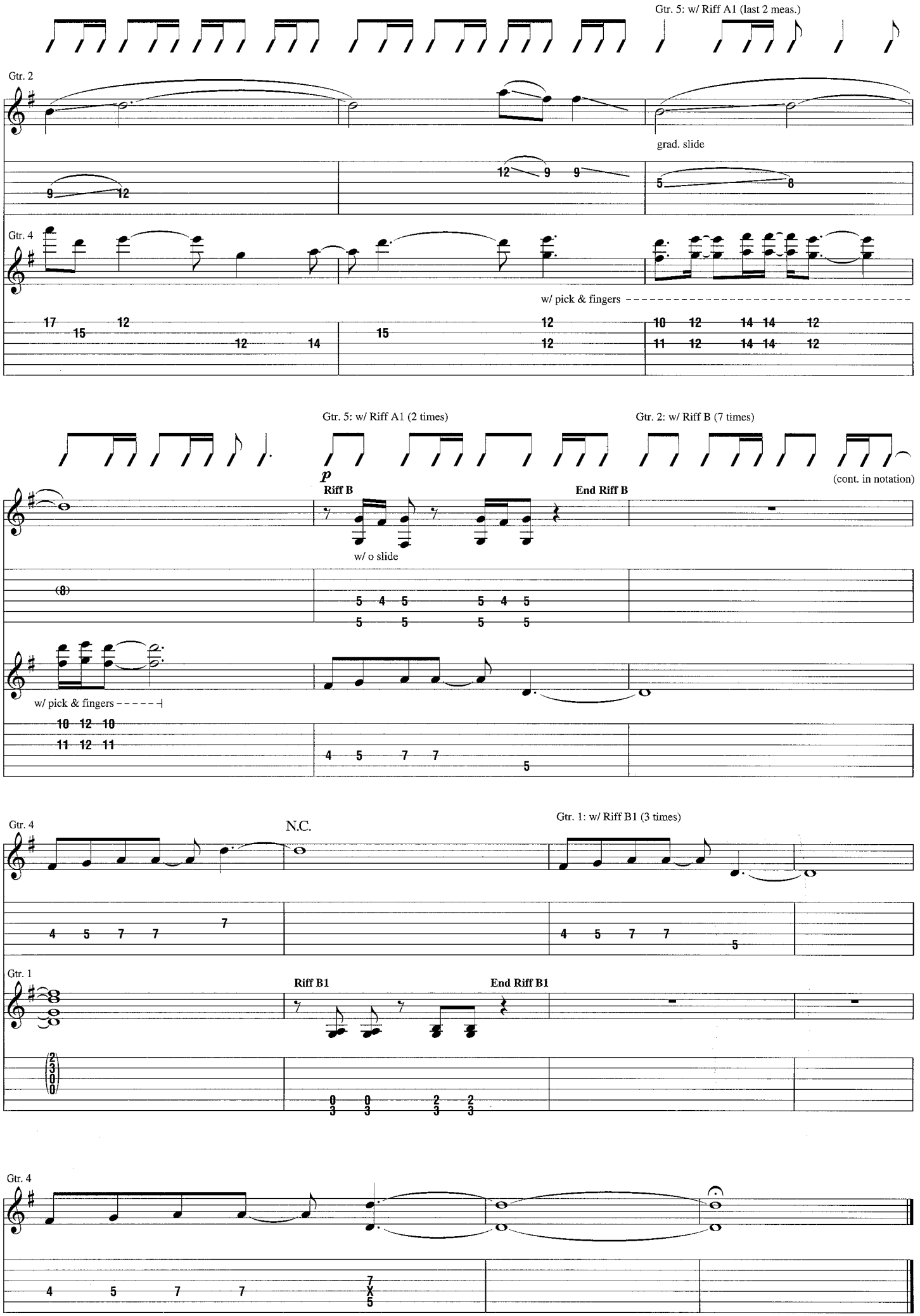

To Coda
Gm/B♭
D
Cadd9
G/B
Gm/B♭
D
seen be - fore, but it still kills me like it did be - fore.
let ring
let ring


Interlude
Gtr. 5 tacet
Gmaj7/D
(7)
let ring
let ring
8va
(2)


Gtr. 2
grad. slide
Gtr. 4
8va
loco

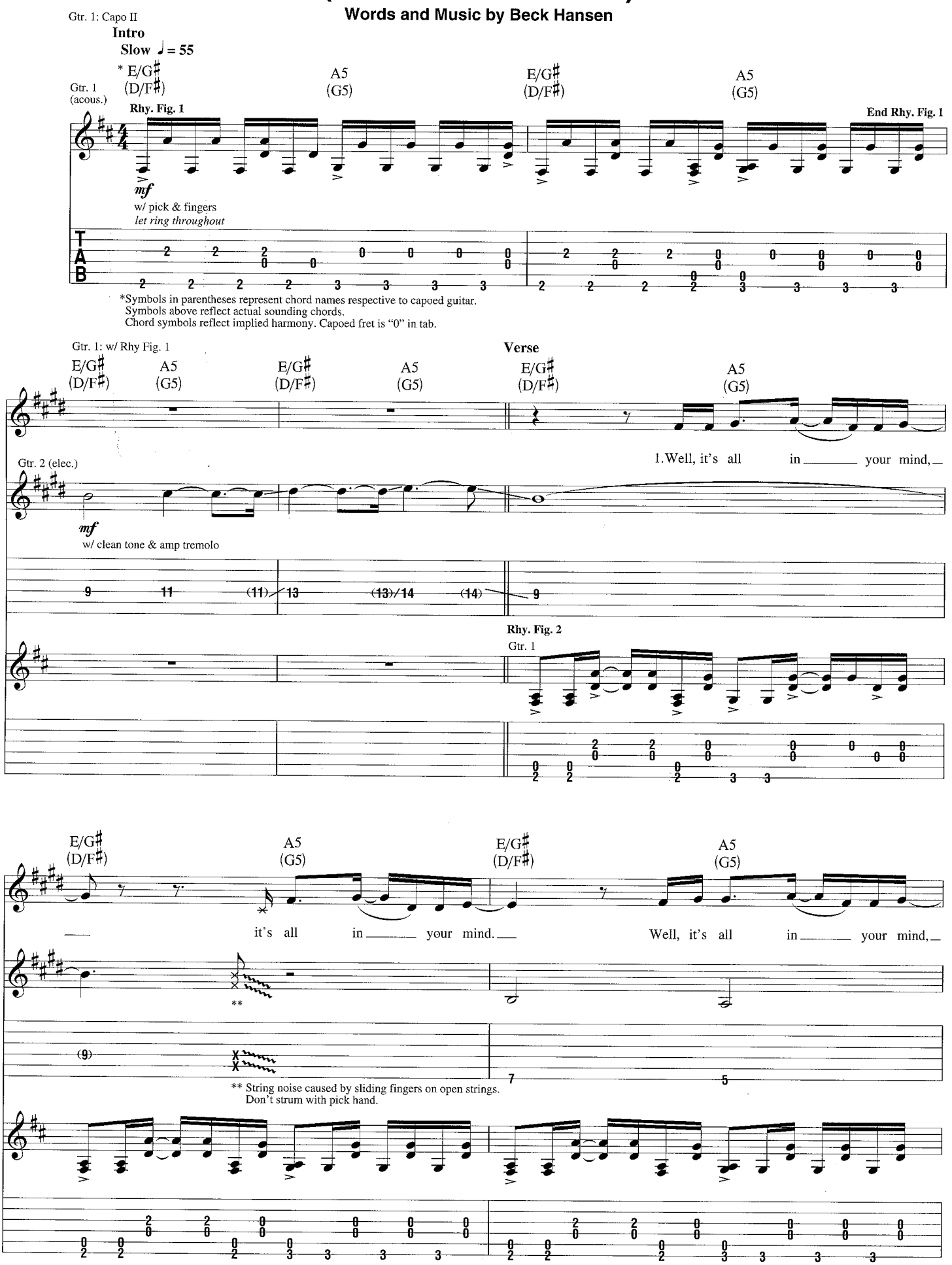

Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gmaj7/D
Gtr. 5 tacet
3. I've seen the end of the day come too soon,
Gtr. 2
Riff B
End Riff B
Gtr. 5
Gtr. 4
Gtr. 4
divisi
like the pris - on dogs they sent out af - ter you.
Gtr. 5: w/ Riff B
You owe noth - ing to the past
let ring
D.S. al Coda
but wast - ed time to serve a sen - tence that was on - ly in your mind, in your
let ring
* Pluck top note only.
let ring
let ring


Coda
Gm/B♭
D
Outro
Gtr. 5 tacet
Gmaj7/D
did be - fore.
Gtr. 3
let ring
Gtr. 3 tacet
Gtr. 5: w/ Riff A1 (1st 2 meas.)
grad. slide
grad. slide
grad. slide


Gtr. 5: w/ Riff A1 (last 2 meas.)
Gtr. 2
grad. slide
Gtr. 4
w/ pick & fingers
Gtr. 5: w/ Riff A1 (2 times)
Gtr. 2: w/ Riff B (7 times)
(cont. in notation)
p
Riff B
End Riff B
w/ o slide
w/ pick & fingers
Gtr. 4
N.C.
Gtr. 1: w/ Riff B1 (3 times)
Gtr. 1
Riff B1
End Riff B1
Gtr. 4

All in Your Mind
(It's All in Your Mind)

Words and Music by Beck Hansen



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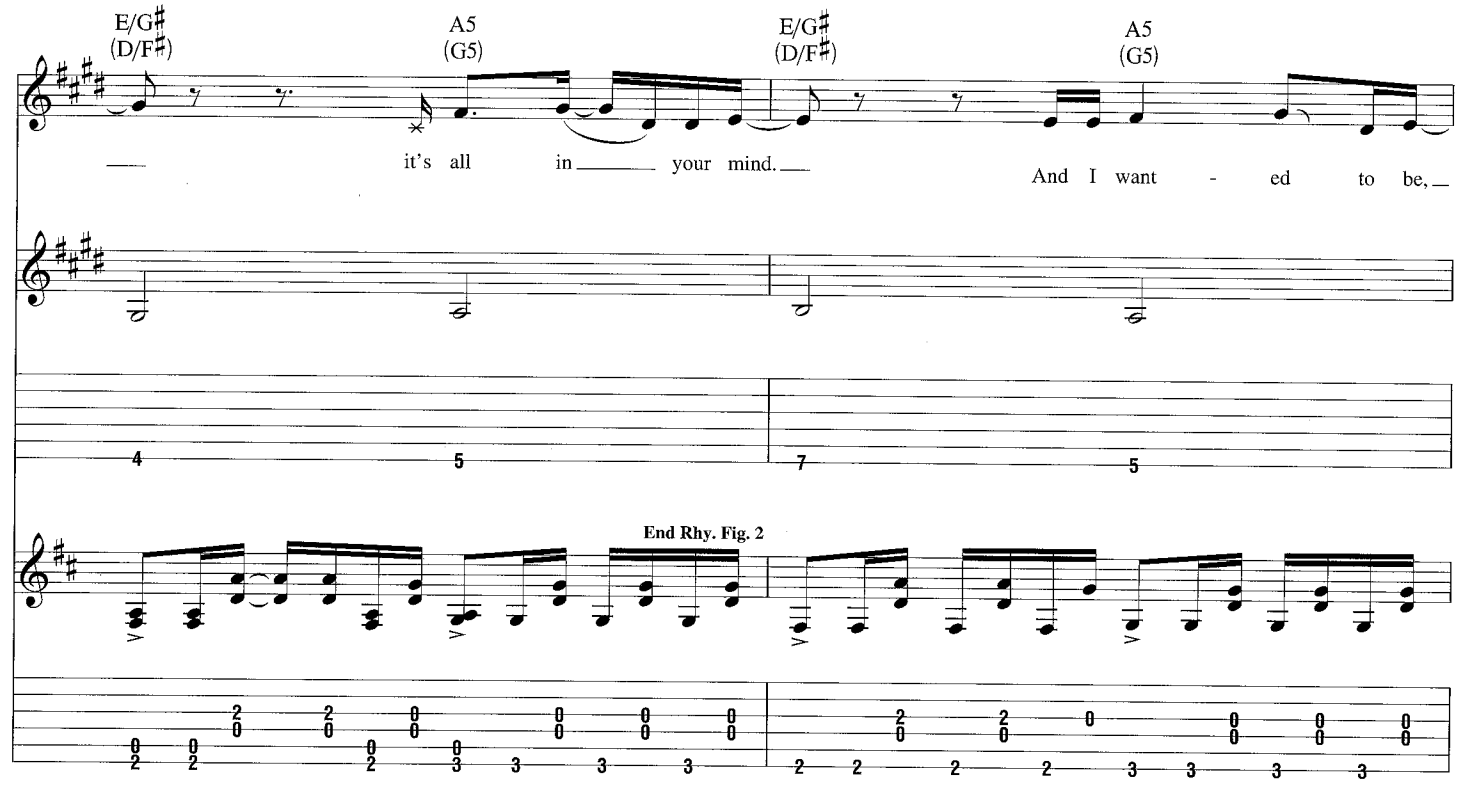
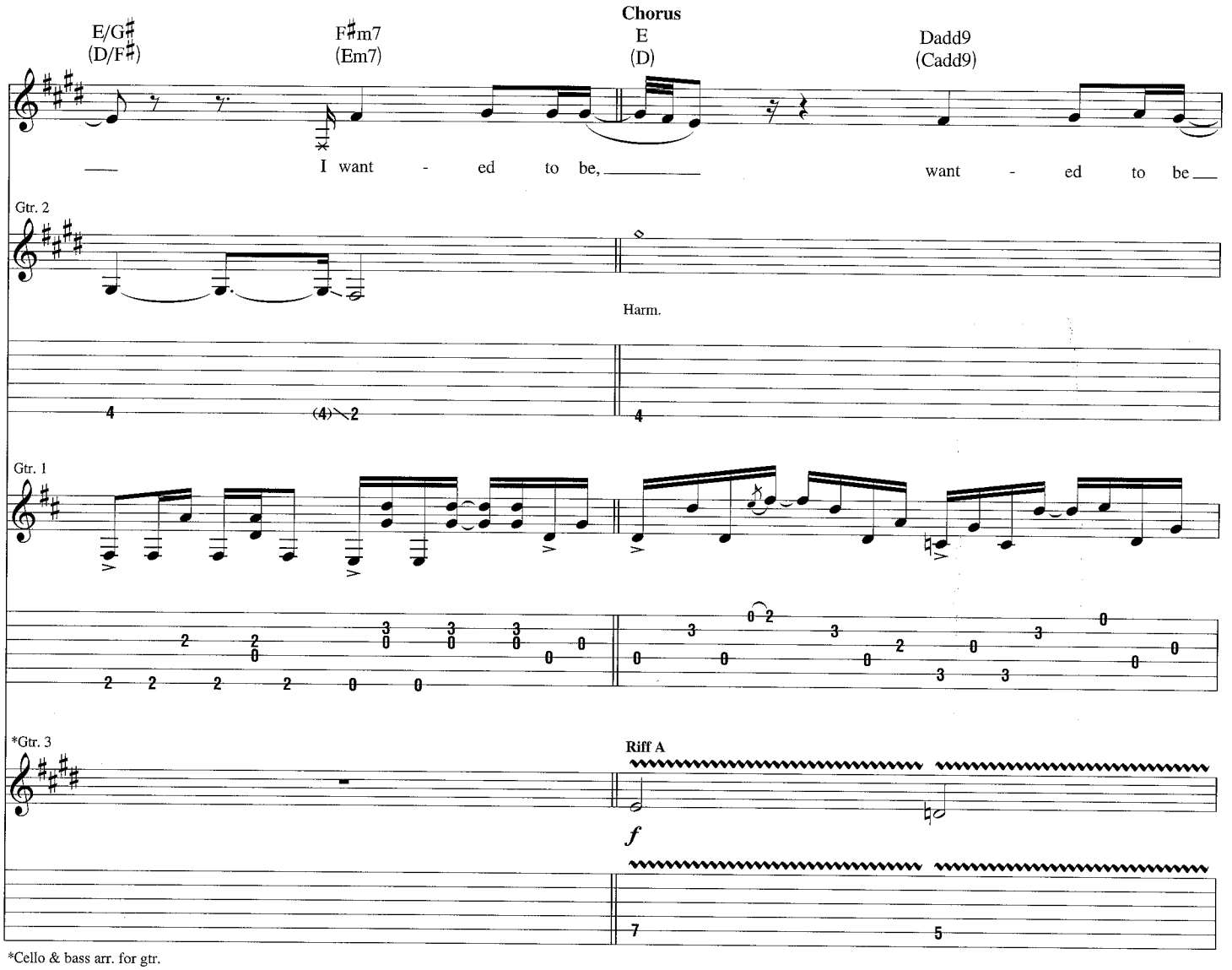
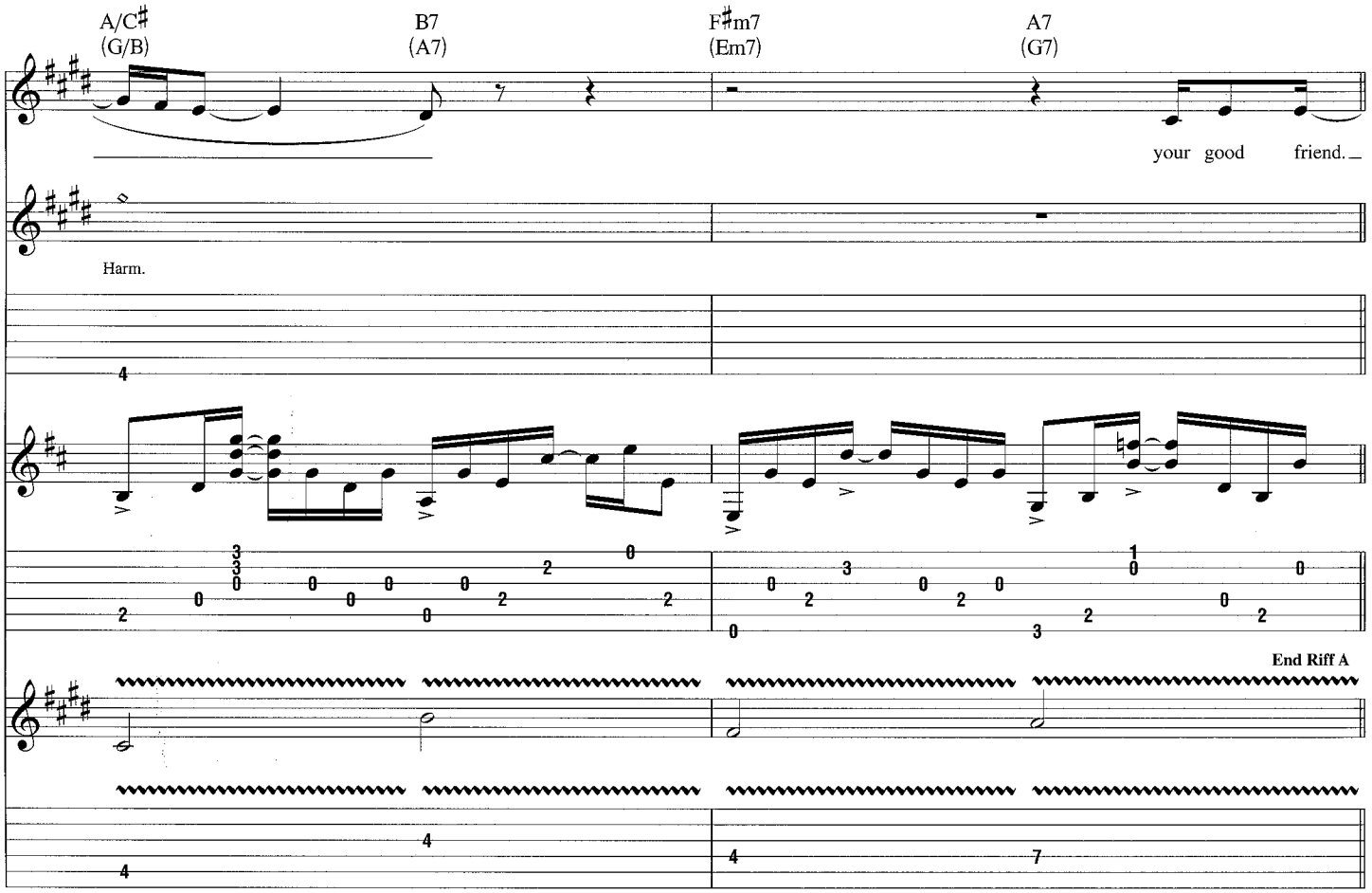


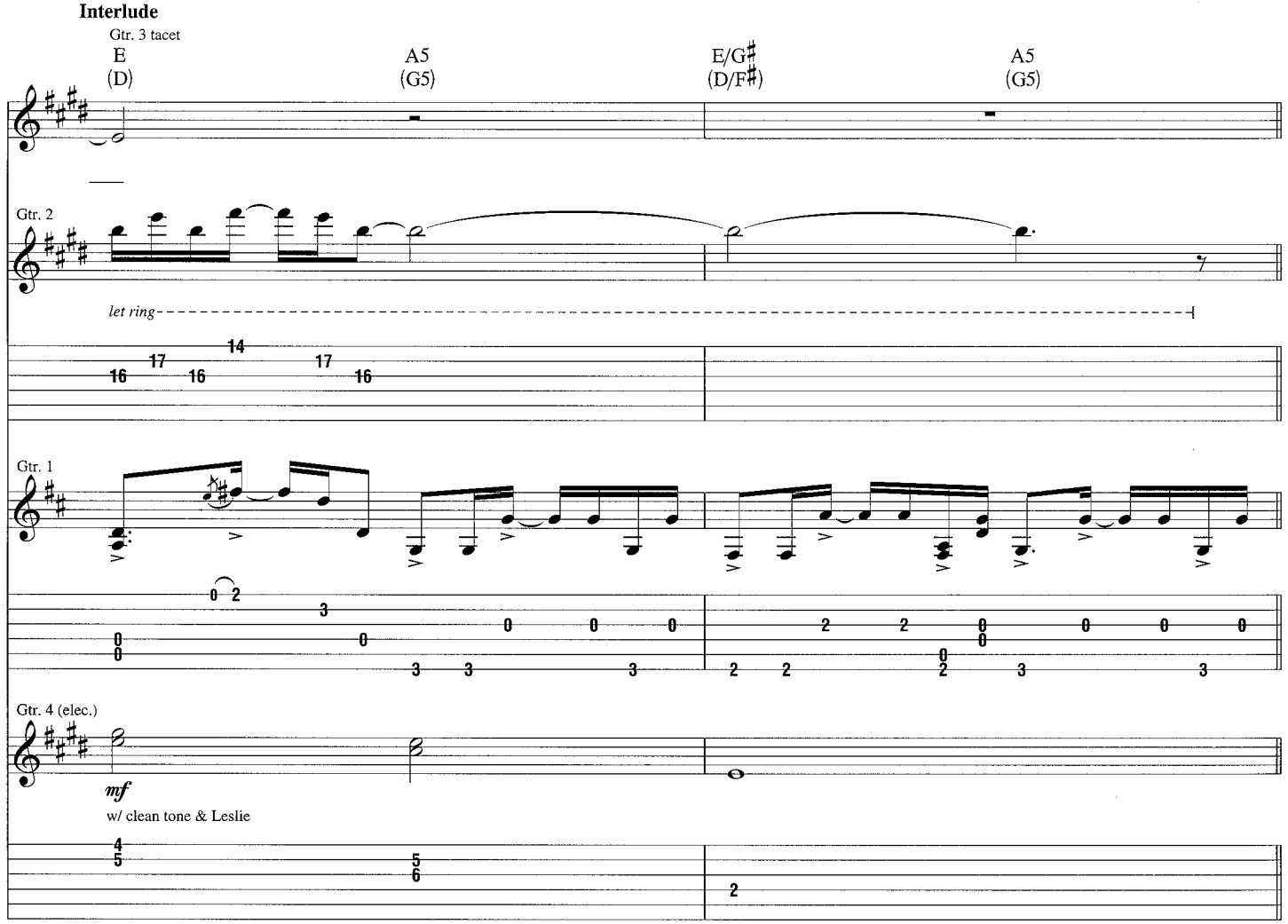


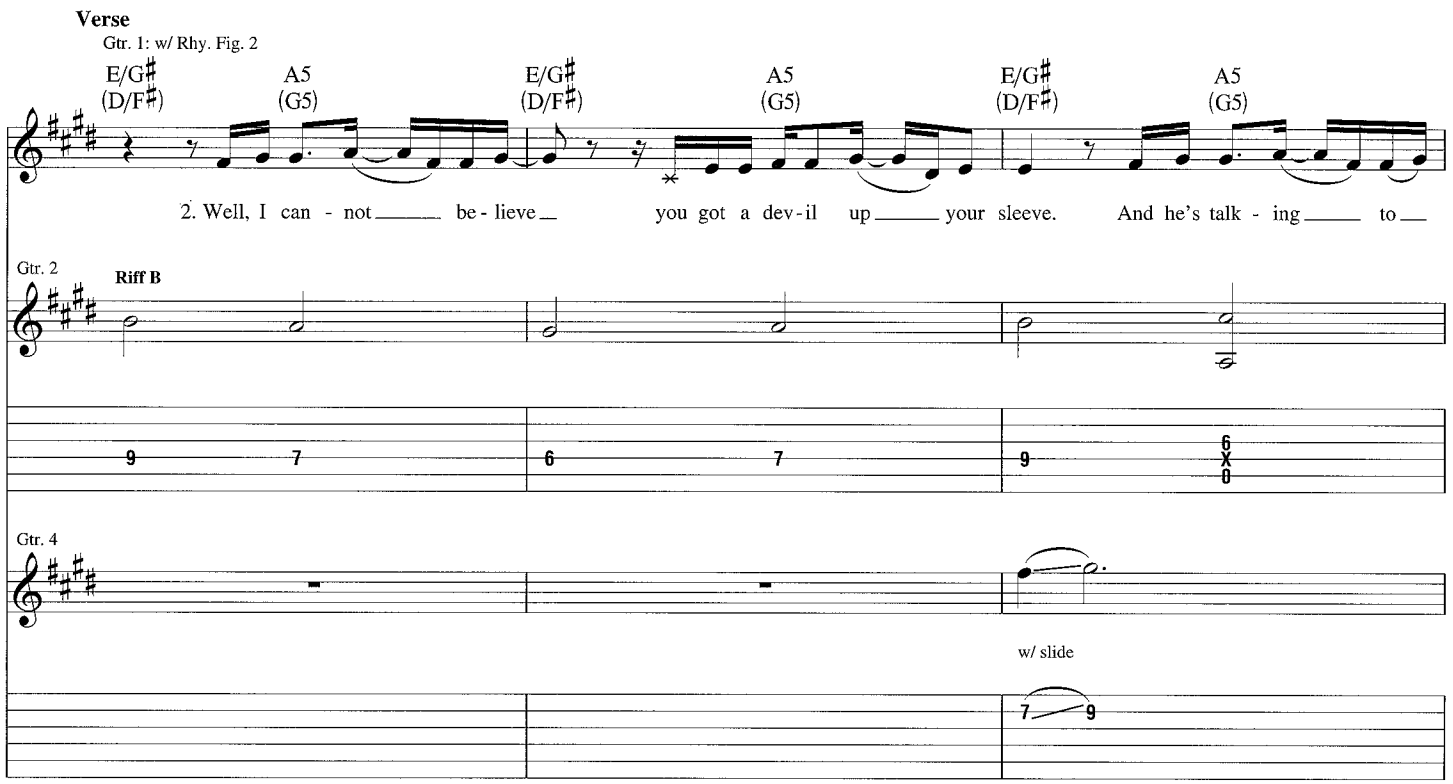
*Cello & bass arr. for gtr.

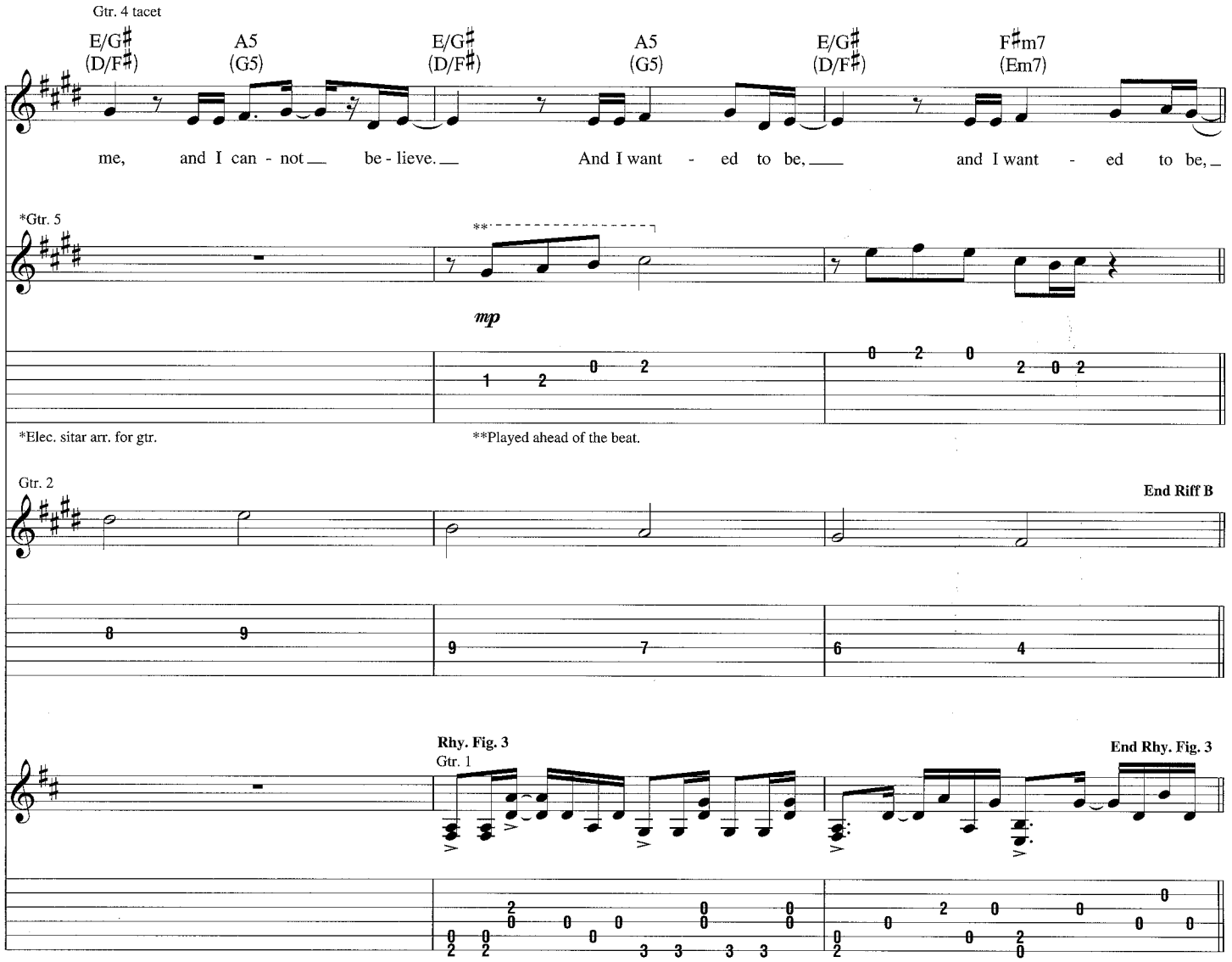


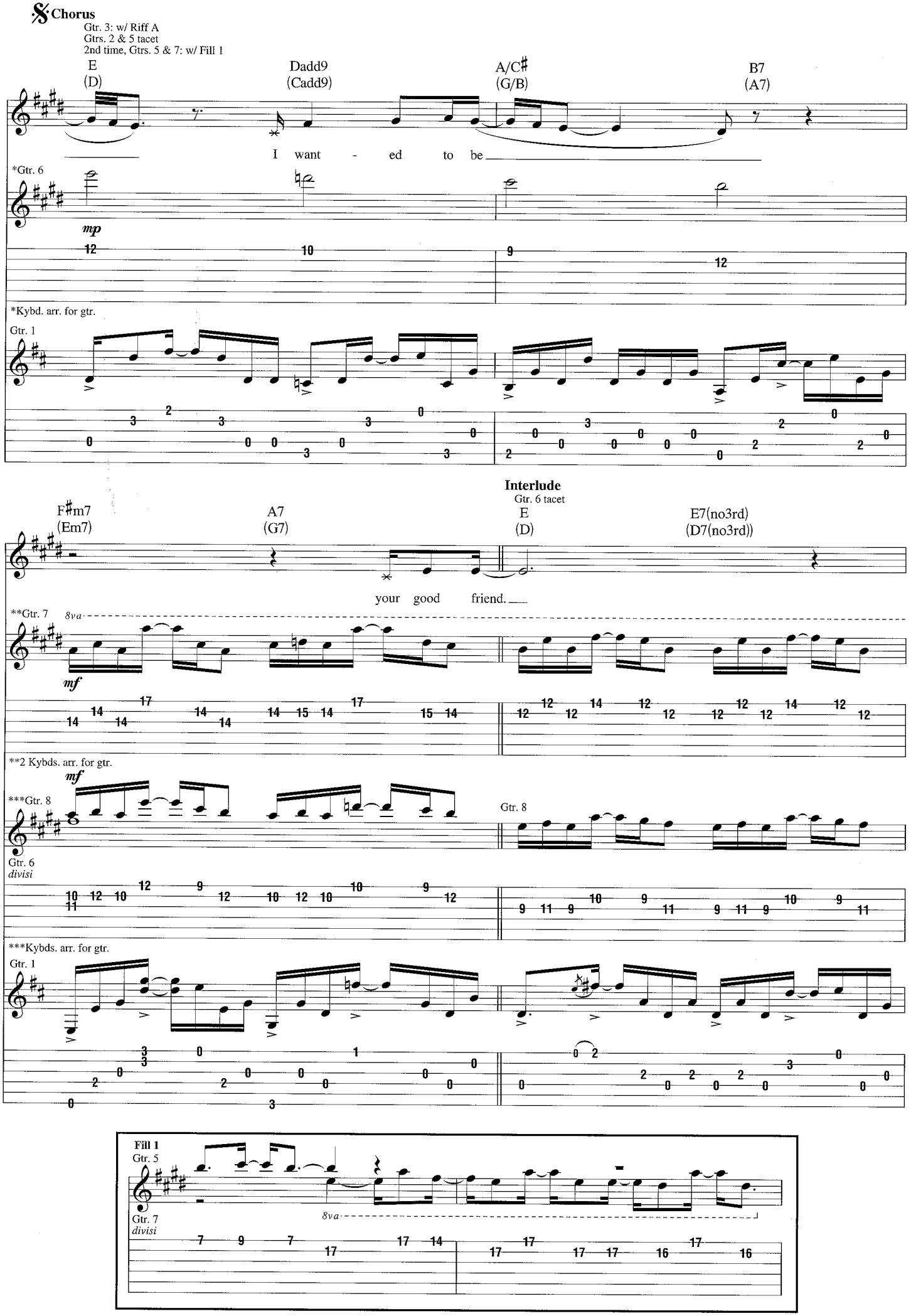
Interlude

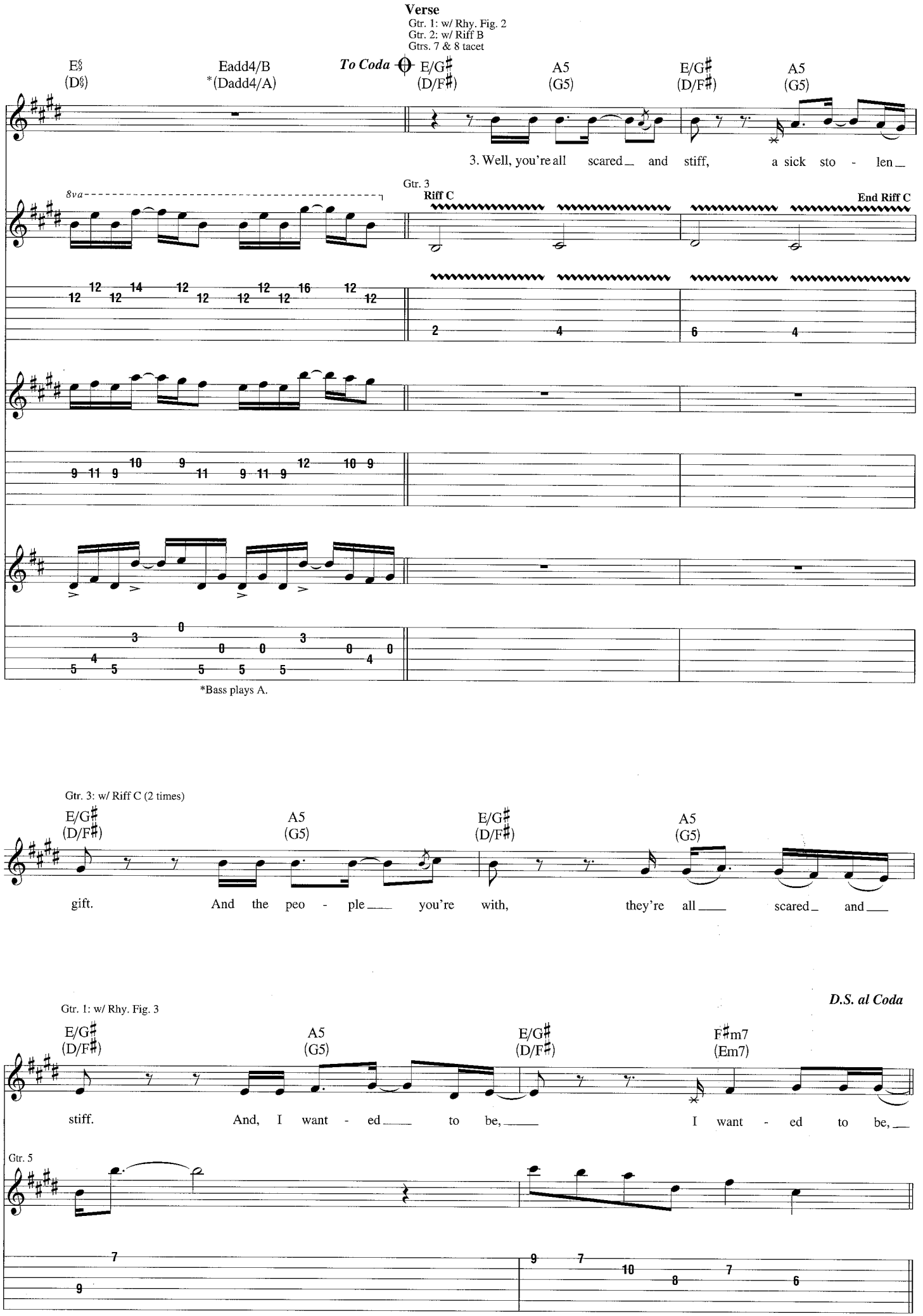
Gtr. 3 tacet

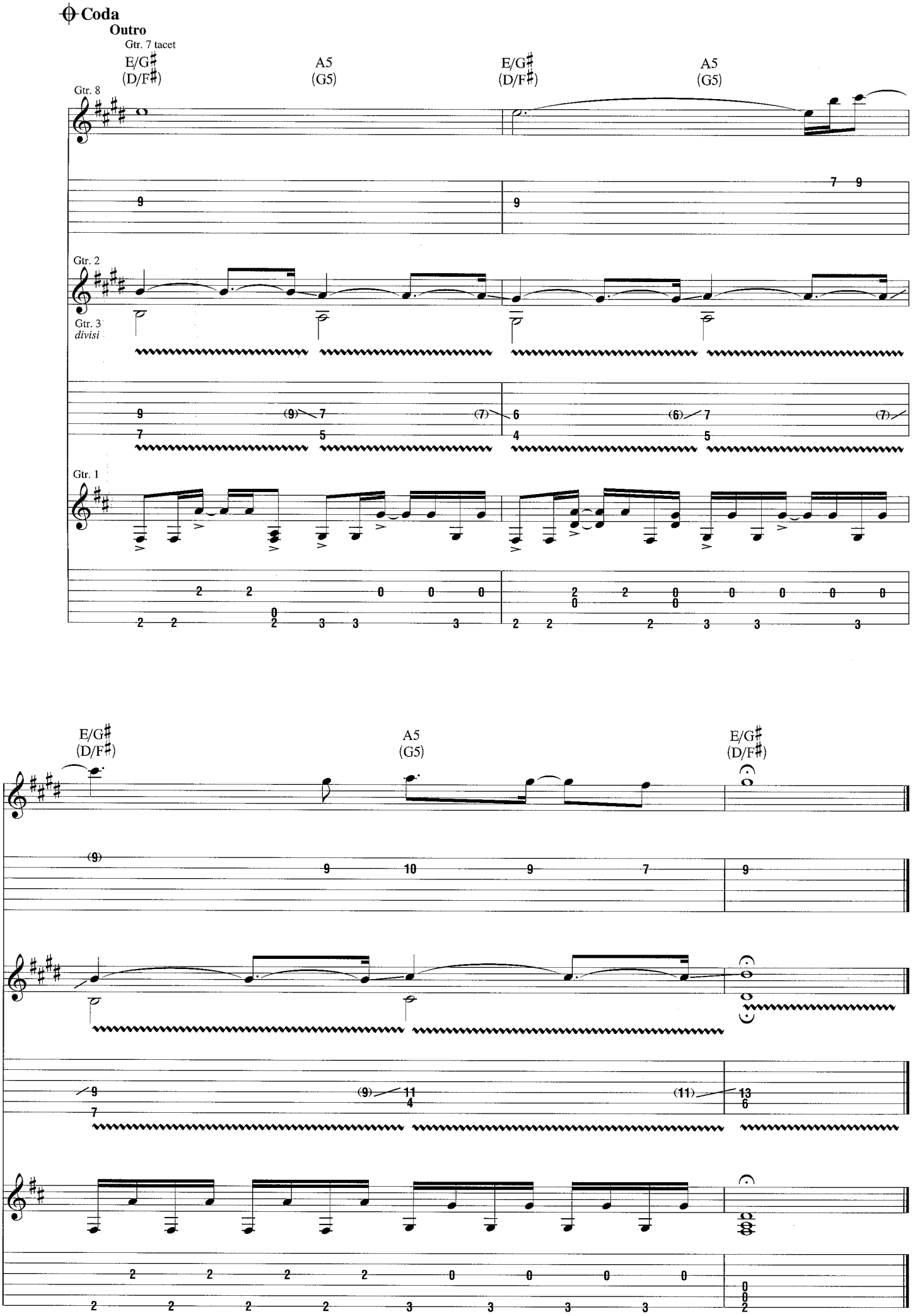



Verse
Gtr. 1: w/ Rhy. Fig. 2
E/G♯ (D/F♯)
A5 (G5)
2. Well, I can - not be - lieve you got a dev - il up your sleeve. And he's talk - ing to
Gtr. 2
Riff B
Gtr. 4
w/ slide


Gtr. 4 tacet
E/G♯ (D/F♯)
A5 (G5)
F♯m7 (Em7)
me, and I can - not be - lieve. And I want - ed to be, and I want - ed to be,
*Gtr. 5
mp
*Elec. sitar arr. for gtr.
**Played ahead of the beat.
Gtr. 2
End Riff B
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3


Chorus
Gtr. 3: w/ Riff A
Gtrs. 2 & 5 tacet
2nd time, Gtrs. 5 & 7: w/ Fill 1
E (D)
Dadd9 (Cadd9)
A/C♯ (G/B)
B7 (A7)
I want - ed to be
*Gtr. 6
mp
*Kybd. arr. for gtr.
Gtr. 1
Interlude
Gtr. 6 tacet
F♯m7 (Em7)
A7 (G7)
E (D)
E7(no3rd) (D7(no3rd))
your good friend.
**Gtr. 7
8va
mf
**2 Kybds. arr. for gtr.
***Gtr. 8
Gtr. 6
divisi
Gtr. 8
***Kybds. arr. for gtr.
Gtr. 1
Fill 1
Gtr. 5
Gtr. 7
divisi
8va


Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B
Gtrs. 7 & 8 tacet
E5
(D5)
Eadd4/B
*(Dadd4/A)
To Coda
E/G♯
(D/F♯)
A5
(G5)
E/G♯
(D/F♯)
A5
(G5)
3. Well, you're all scared and stiff, a sick sto - len
8va
Gtr. 3
Riff C
End Riff C
*Bass plays A.
Gtr. 3: w/ Riff C (2 times)
E/G♯
(D/F♯)
A5
(G5)
E/G♯
(D/F♯)
A5
(G5)
gift. And the peo - ple you're with, they're all scared and
D.S. al Coda
Gtr. 1: w/ Rhy. Fig. 3
E/G♯
(D/F♯)
A5
(G5)
E/G♯
(D/F♯)
F♯m7
(Em7)
stiff. And, I want - ed to be, I want - ed to be,
Gtr. 5


Coda
Outro
Gtr. 7 tacet
E/G♯ (D/F♯)
A5 (G5)
E/G♯ (D/F♯)
A5 (G5)
Gtr. 8
Gtr. 2
Gtr. 3
divisi
Gtr. 1
E/G♯ (D/F♯)
A5 (G5)
E/G♯ (D/F♯)

Round the Bend

Words and Music by Beck Hansen

Gtr. 1 tuning:
(low to high) C-G-C-G-C-D

Intro

Moderately slow ♩ = 79

Gtr. 1 (acous.)

*Cm9

Rhy. Fig. 1

mf

let ring throughout

*Chord symbols reflect overall harmony.

Cadd9

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
2nd time, Grts. 2 & 3 tacet

Cm9 Cadd9

1. We don't have to wor - ry.
2. Peo - ple push - in' hard - er

Cm9

Life goes where it
up a - gainst them - selves.

Cadd9 Cm9

does. Fast - er
Make their

Cadd9

than a bul - let
dag - gers sharp - er

Cm9 Cadd9

from an emp - ty gun.
than their fac - es tell.

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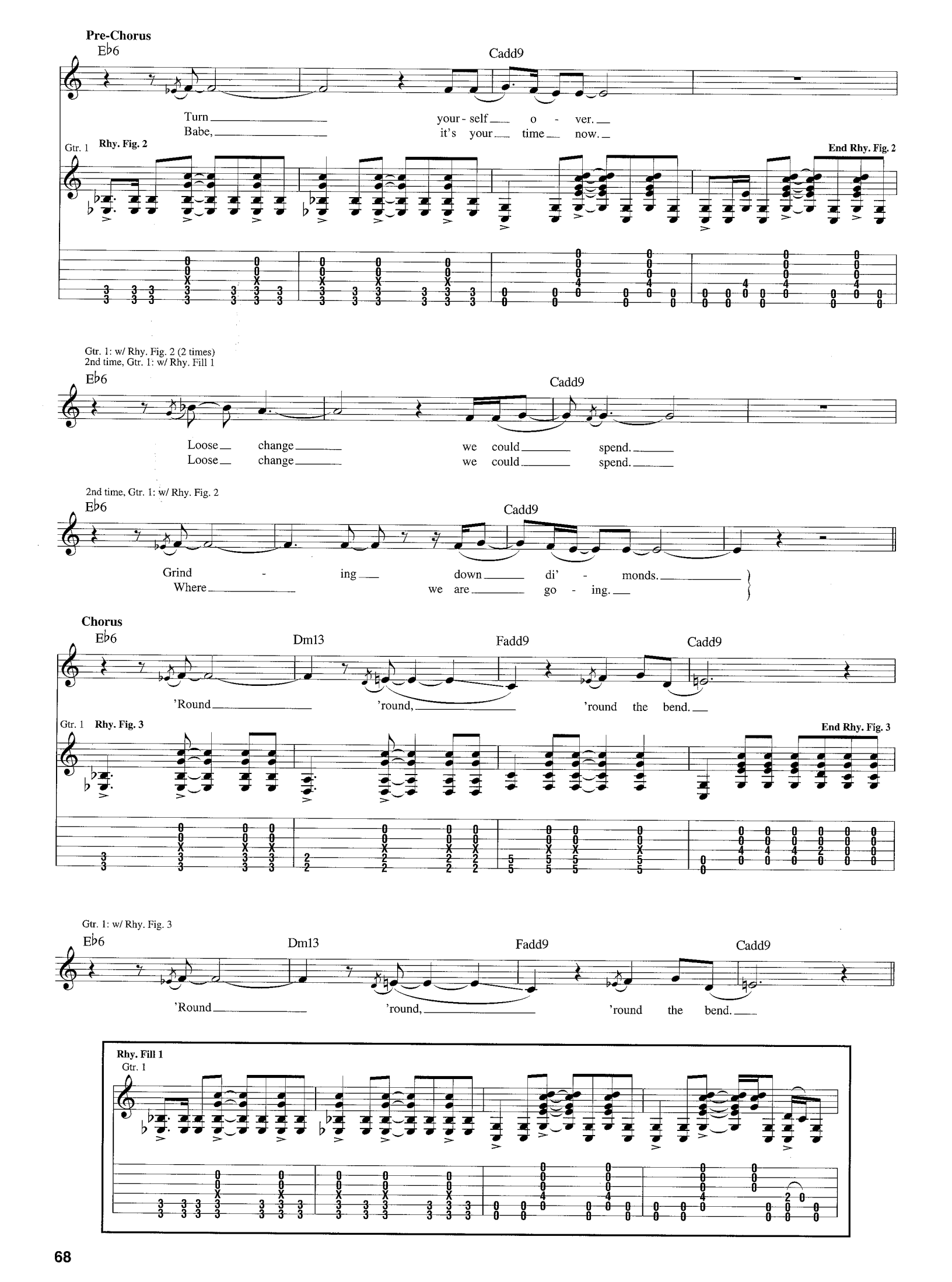
Pre-Chorus
E♭6
Cadd9
Turn your - self o - ver.
Babe, it's your time now.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fill 1
E♭6
Cadd9
Loose change we could spend.
Loose change we could spend.
2nd time, Gtr. 1: w/ Rhy. Fig. 2
E♭6
Cadd9
Grind - ing down di' - monds.
Where we are go - ing.
Chorus
E♭6
Dm13
Fadd9
Cadd9
'Round 'round, 'round the bend.
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3
E♭6
Dm13
Fadd9
Cadd9
'Round 'round, 'round the bend.
Rhy. Fill 1
Gtr. 1

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Cm9 Cadd9

*Gtr. 2 *f*

*Gtr. 3 *f*
divisi

**

*Strings arr. for gtr.
**Gtr. 3 to left of slash in tab.

Gtr. 1: w/ Rhy. Fig. 1

Cm9 Cadd9

Gtr. 3

Gtr. 2

Outro

Gtr. 1: w/ Rhy. Fig. 1

Cm9 Cadd9

Gtr. 3

Gtr. 2
divisi

1/2 1/2

Cm9 Csus2

Gtr. 3

***

Gtr. 2
divisi

1/2 1/2

***Synth effects

Gtr. 1

Already Dead

Words and Music by Beck Hansen

Open G tuning:
(low to high) D-G-D-G-B-D

Intro

Slowly ♩ = 58

** Gadd11 Gm11 Gm(add9)

*Gtr. 1
(acous.)

mf
w/ fingers
let ring throughout

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Fmaj11 Cadd11 G7 C G

Verse

G Fadd9 C G

1. Time wears a - way all the plea - sures of the day, all the

Gtr. 2 (acous.)

mf
w/ fingers

Gtr. 1

Riff A

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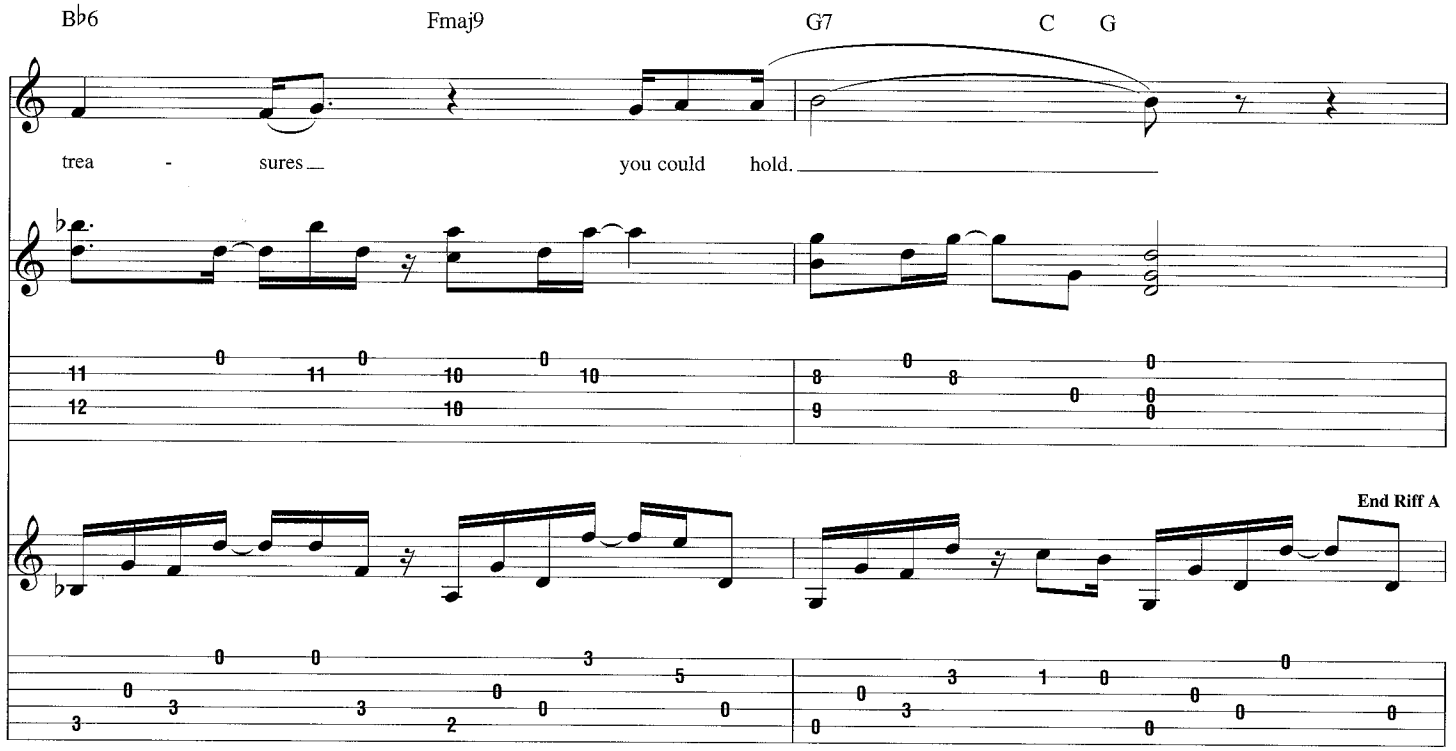
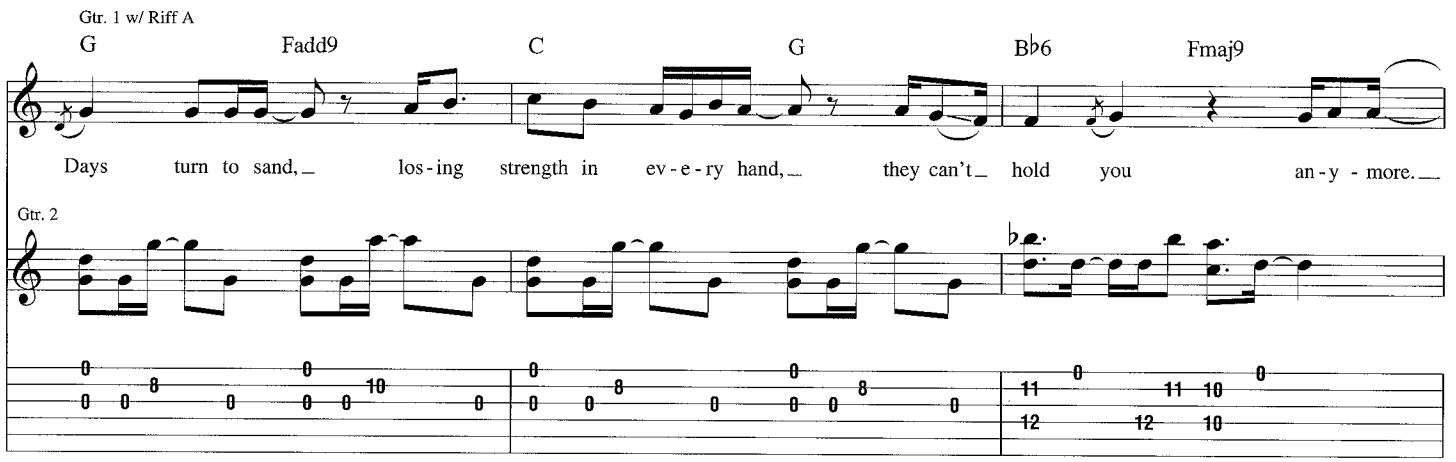
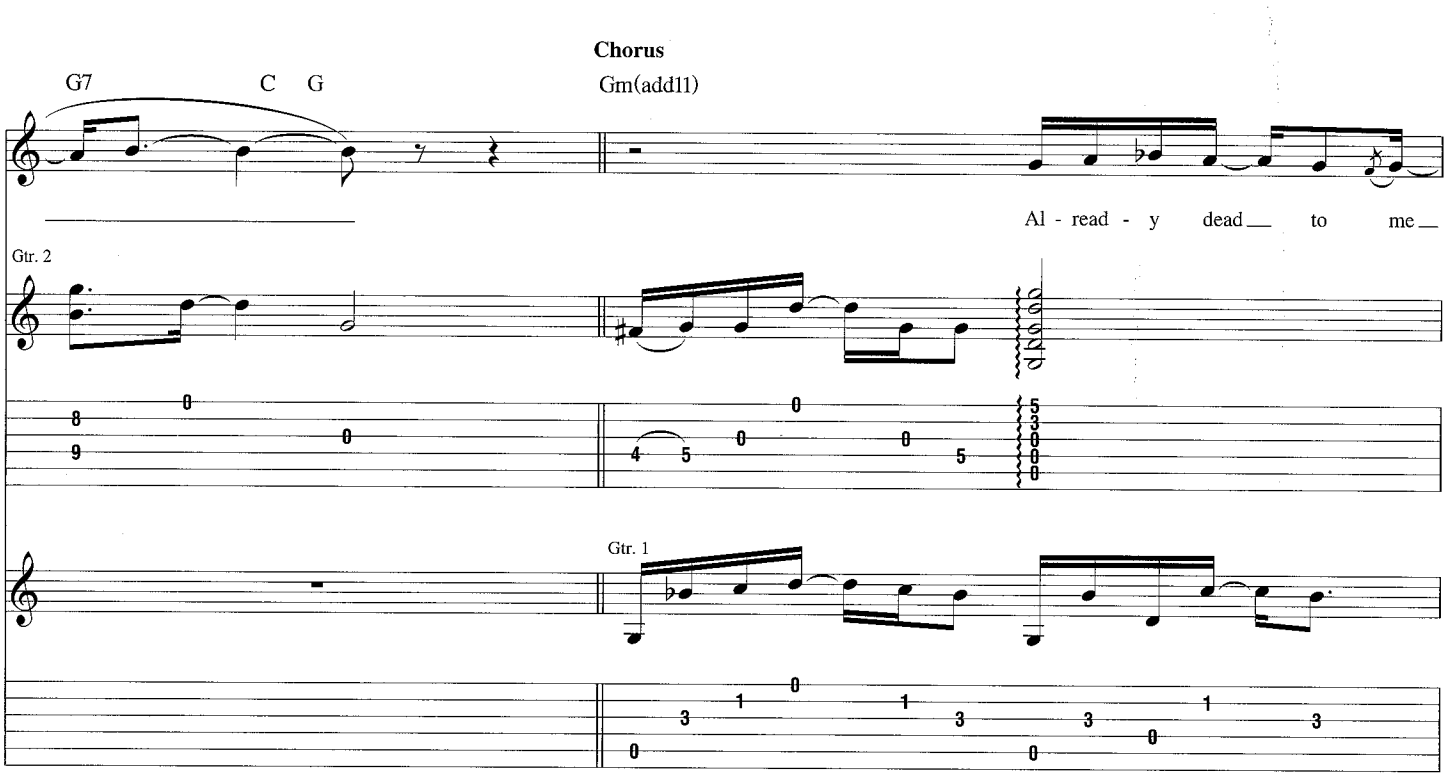
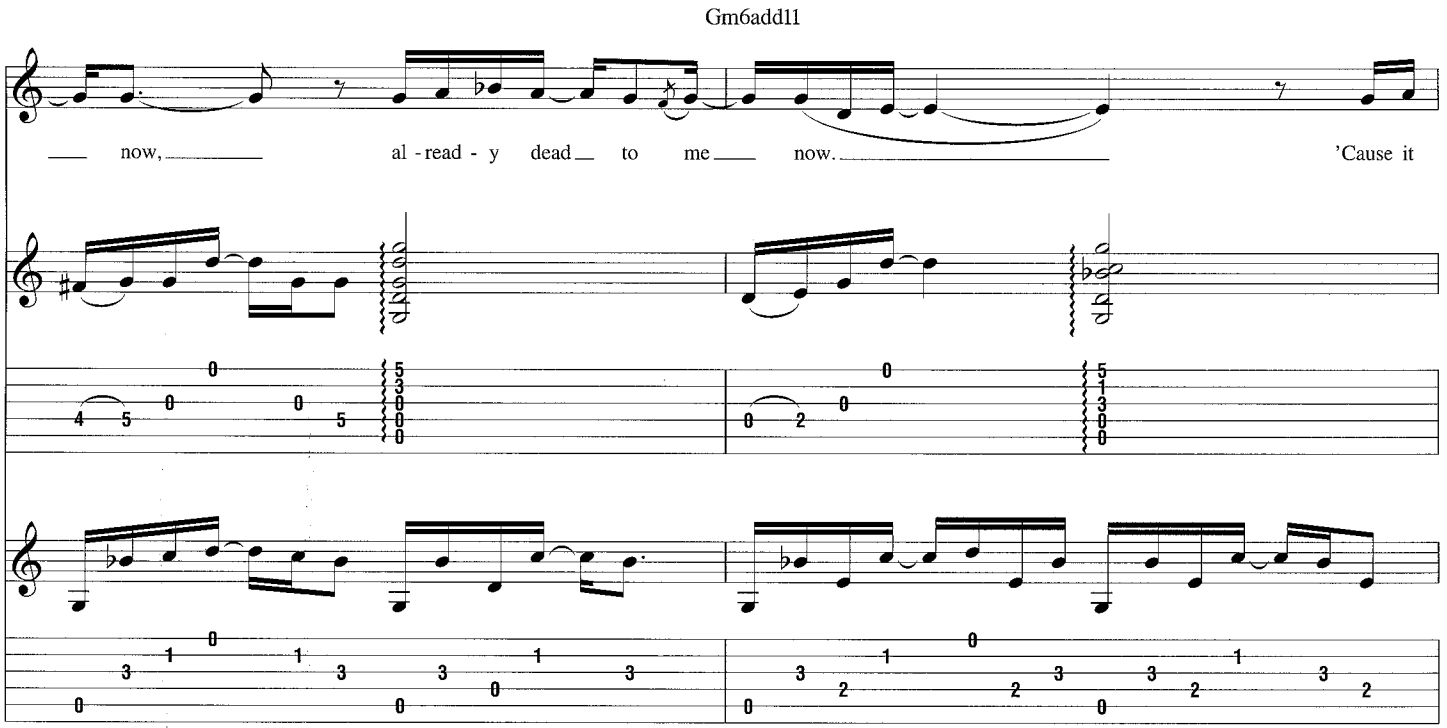
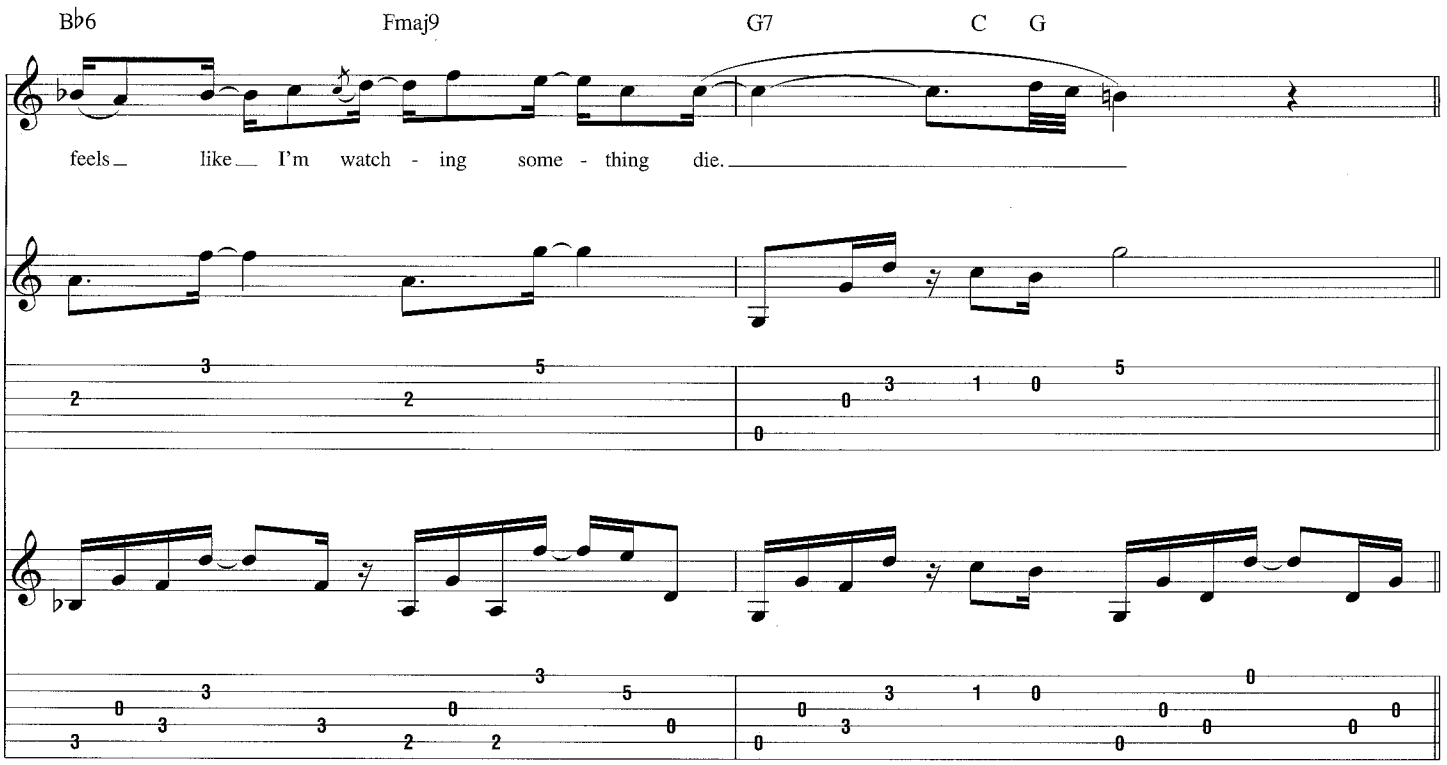

B♭6
Fmaj9
G7
C G
trea - sures
you could hold.
End Riff A


Gtr. 1 w/ Riff A
G
Fadd9
C
G
B♭6
Fmaj9
Days turn to sand, los-ing strength in ev-e-ry hand, they can't hold you an-y-more.
Gtr. 2

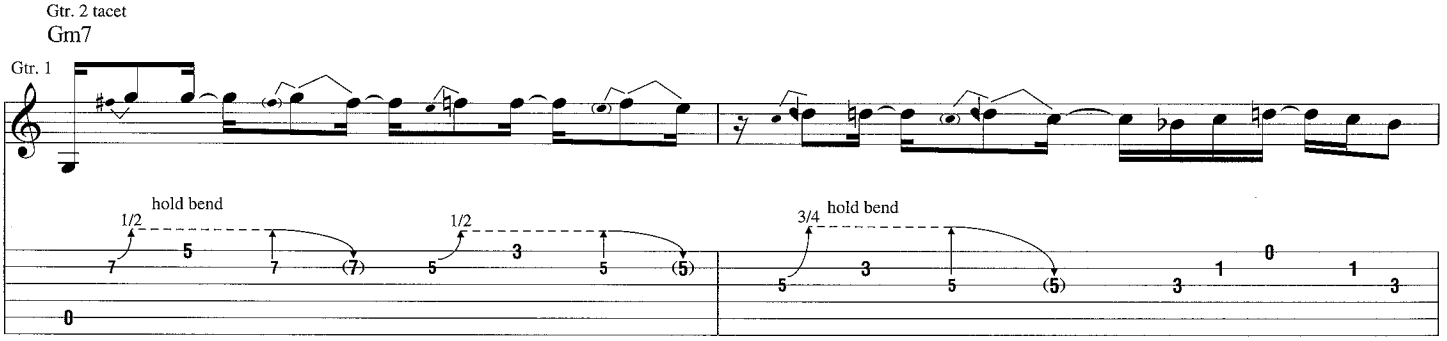

Chorus
G7
C G
Gm(add11)
Al-read-y dead to me
Gtr. 2
Gtr. 1

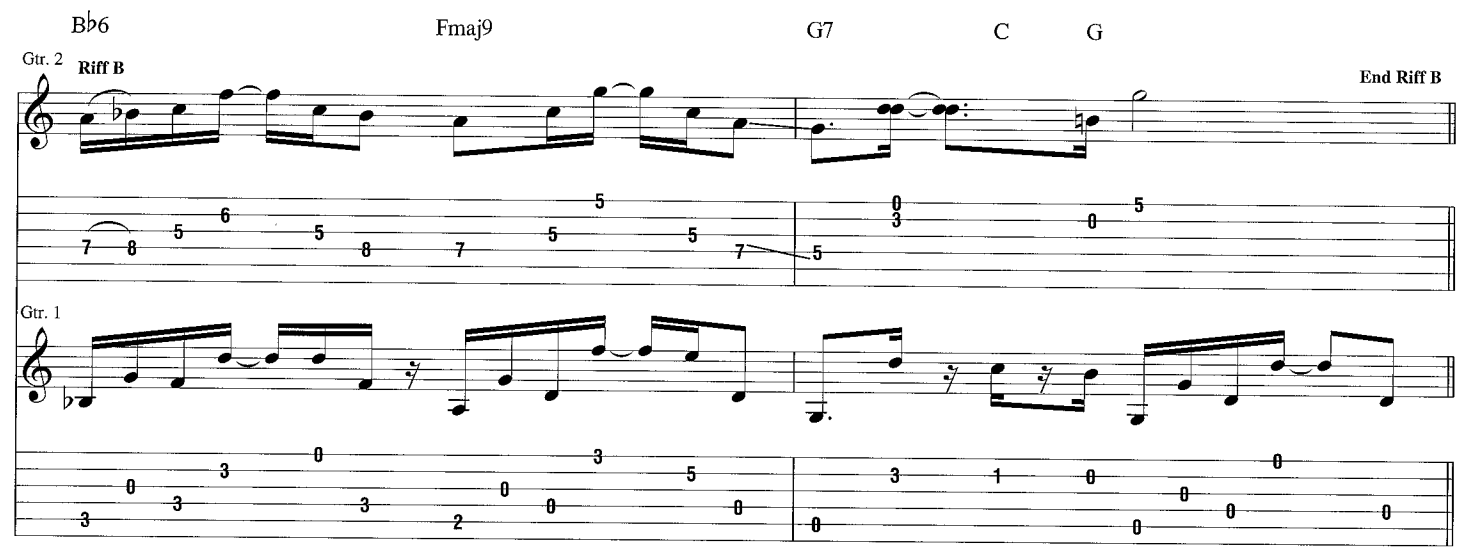


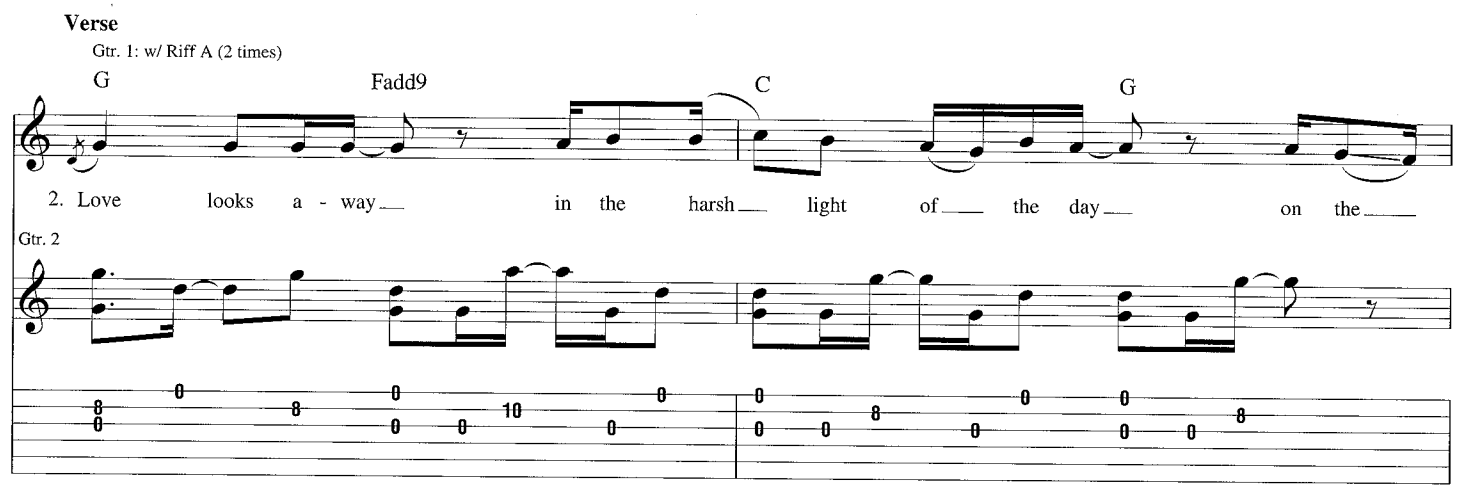


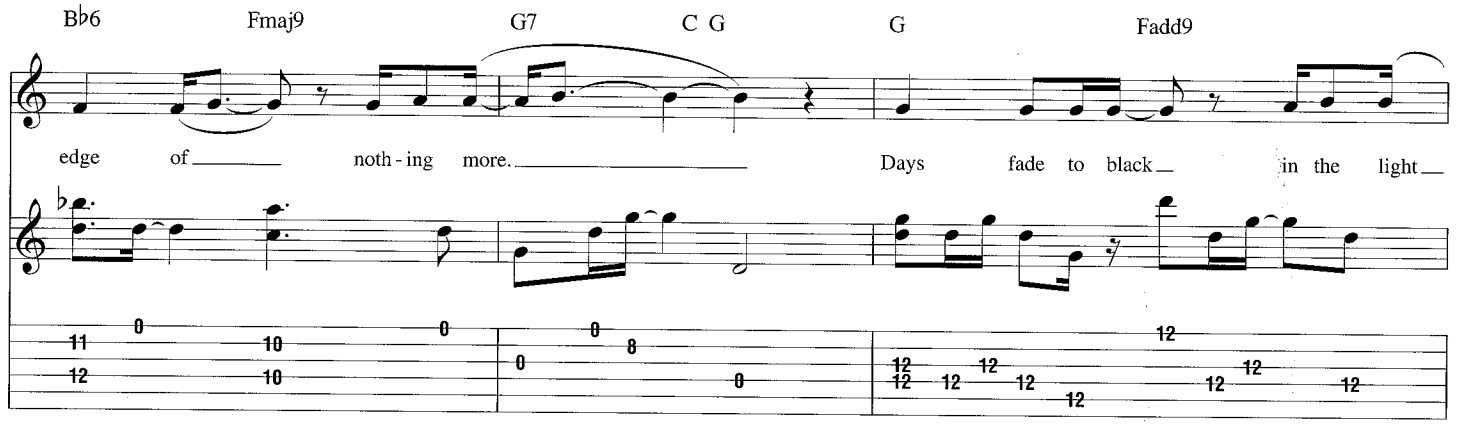
Interlude

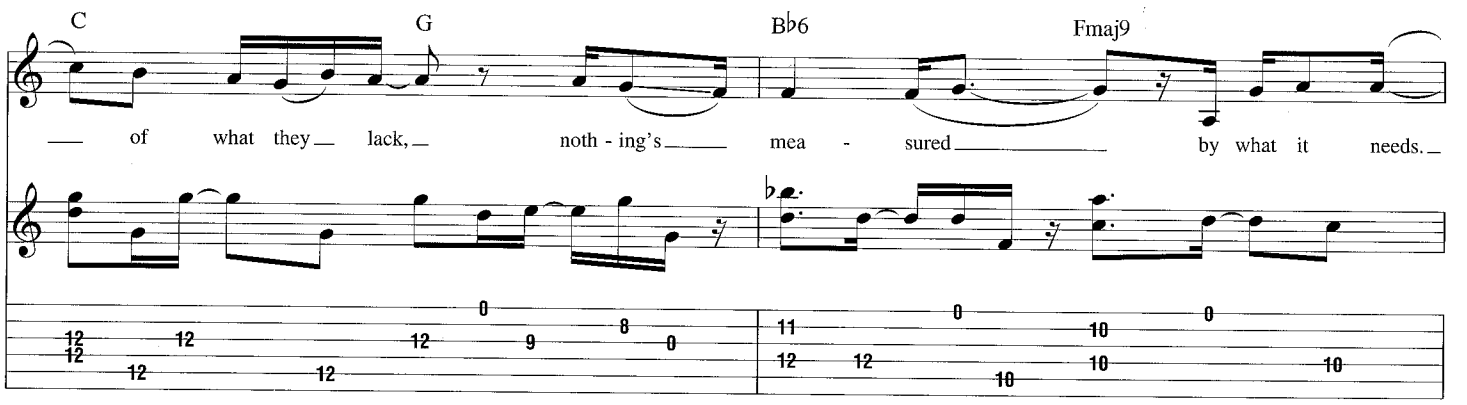
Gtr. 2 tacet

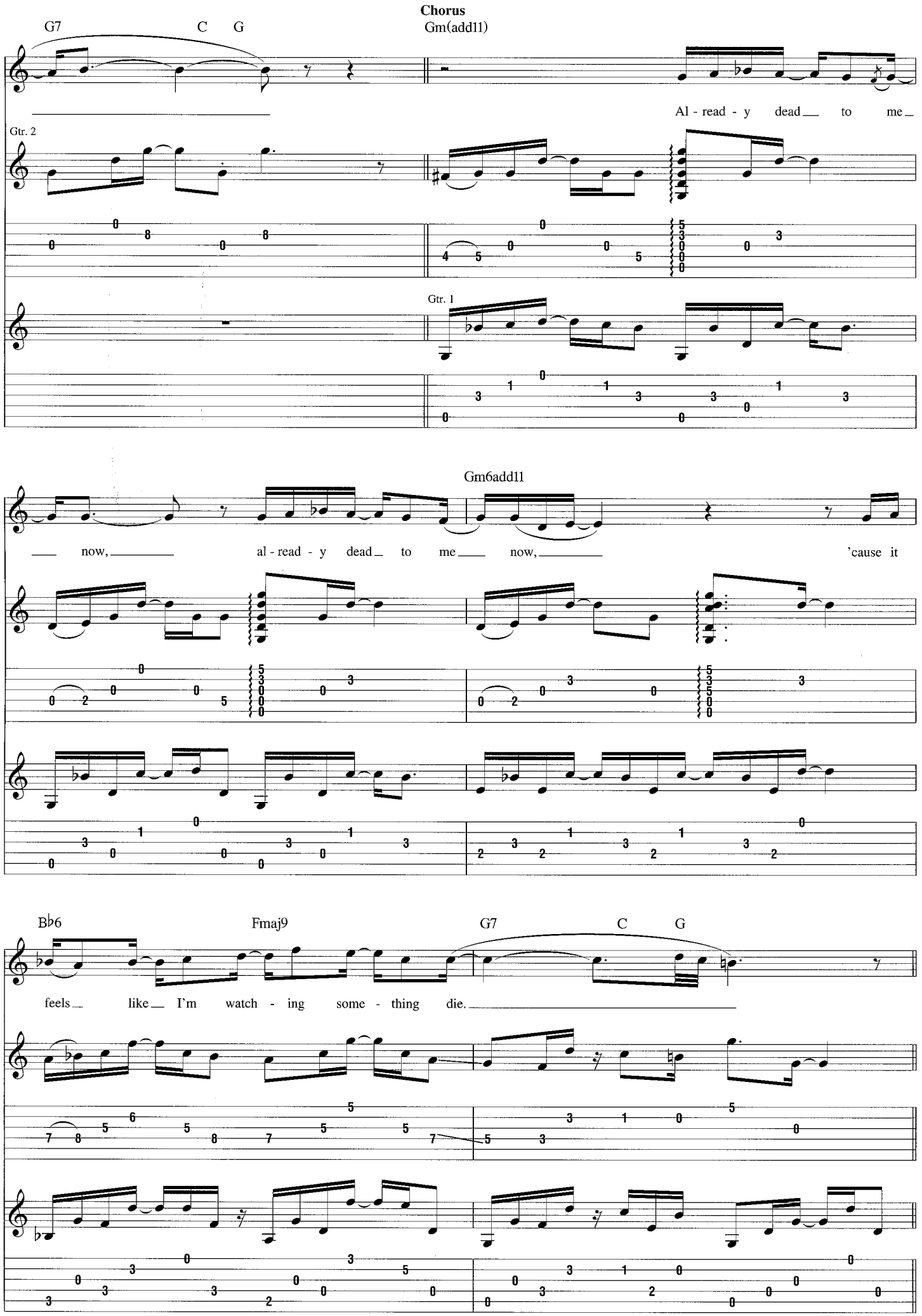


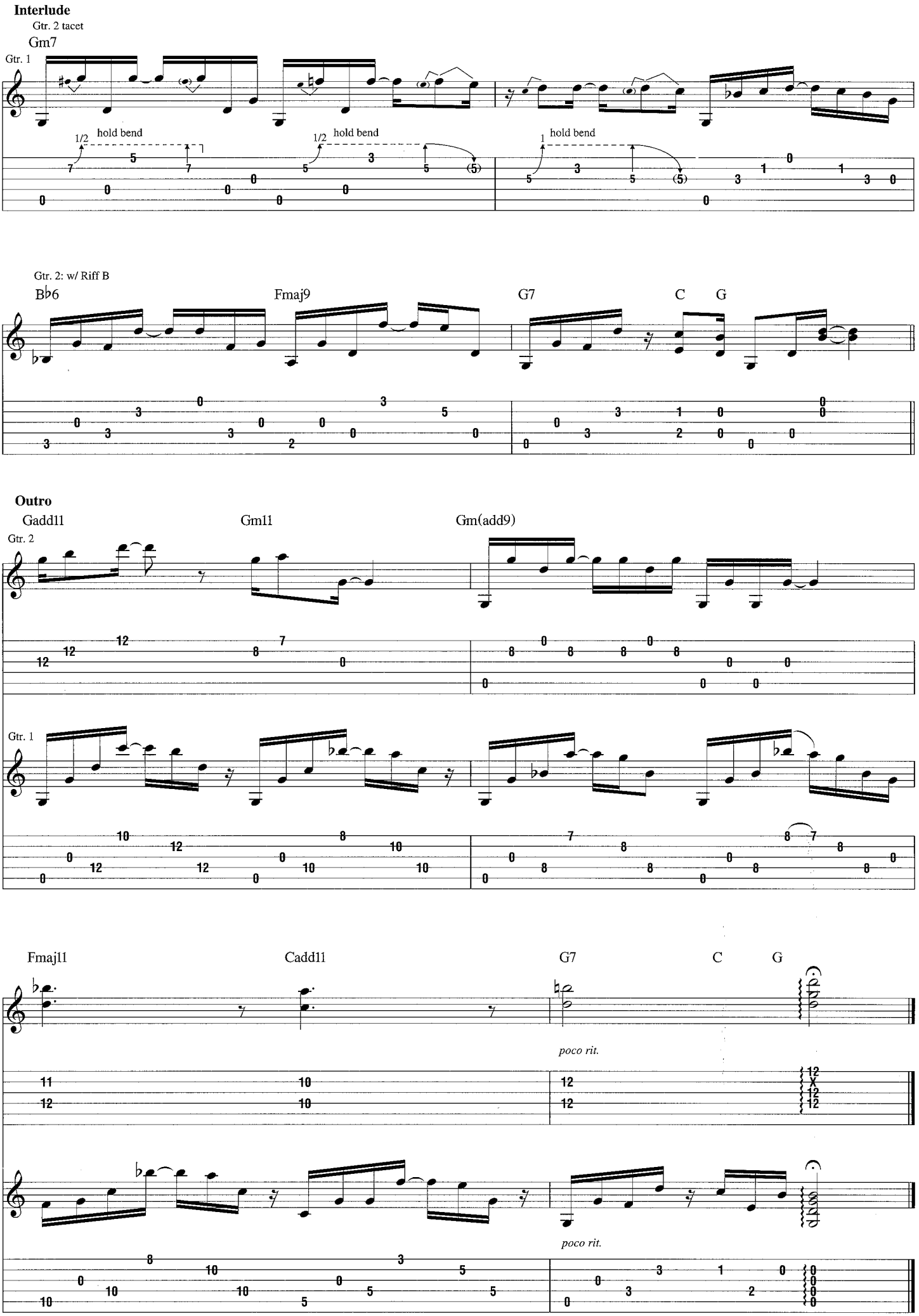

B♭6
Fmaj9
G7
C
G
Gtr. 2
Riff B
End Riff B
Gtr. 1


Verse
Gtr. 1: w/ Riff A (2 times)
G
Fadd9
C
G
2. Love looks a - way in the harsh light of the day on the
Gtr. 2


B♭6
Fmaj9
G7
C G
G
Fadd9
edge of noth - ing more.
Days fade to black in the light

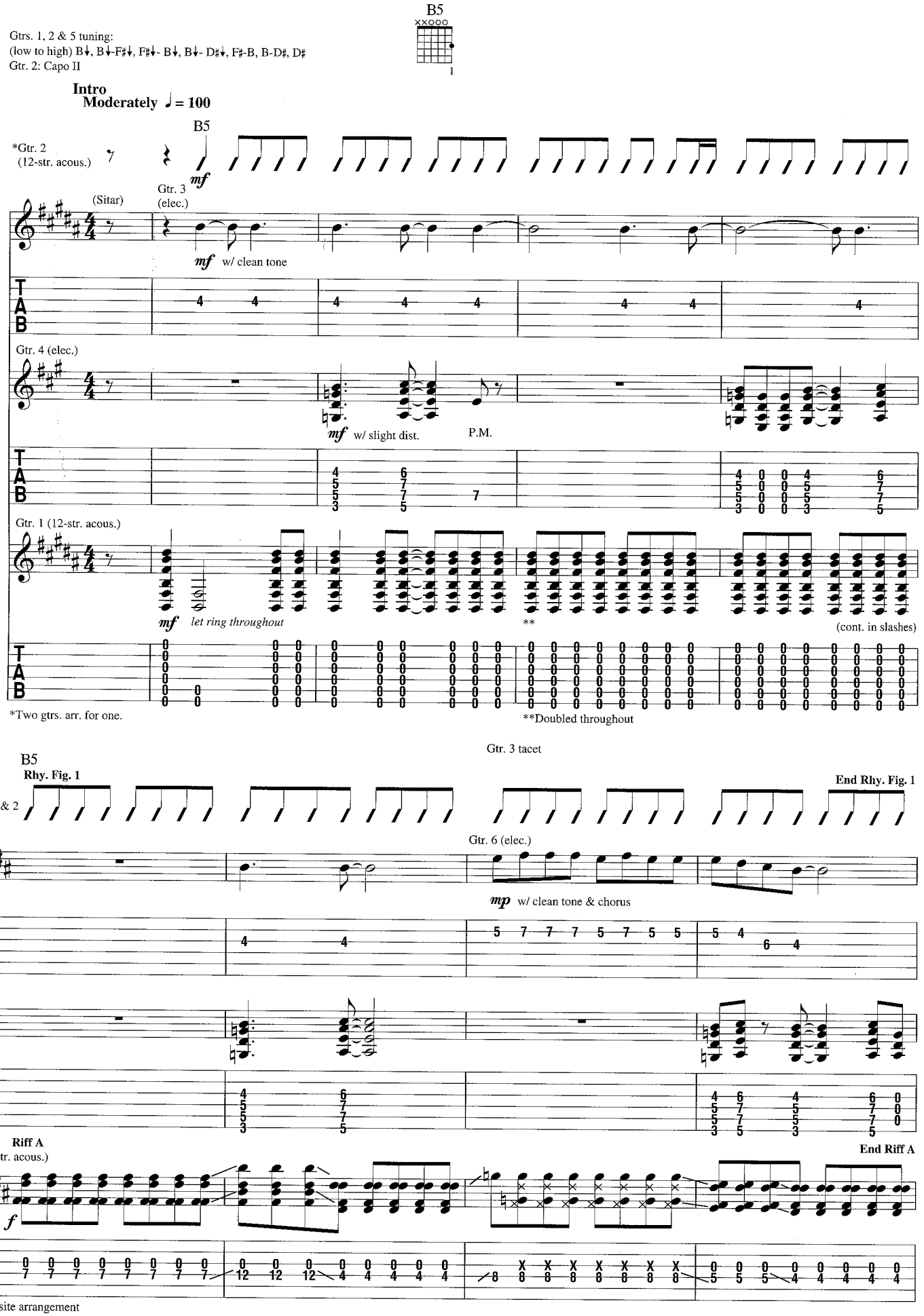

C
G
B♭6
Fmaj9
of what they lack, noth - ing's mea - sured by what it needs.


Chorus
G7
C
G
Gm(add11)
Al - read - y dead to me
Gtr. 2
Gtr. 1
Gm6add11
now, al - read - y dead to me now, 'cause it
B♭6
Fmaj9
G7
C
G
feels like I'm watch - ing some - thing die.


Interlude
Gtr. 2 tacet
Gm7
Gtr. 1
1/2 hold bend
1/2 hold bend
1 hold bend
Gtr. 2: w/ Riff B
B♭6
Fmaj9
G7
C
G
Outro
Gadd11
Gm11
Gm(add9)
Gtr. 2
Gtr. 1
Fmaj11
Cadd11
G7
C
G
poco rit.
poco rit.

Sunday Sun

Words and Music by Beck Hansen



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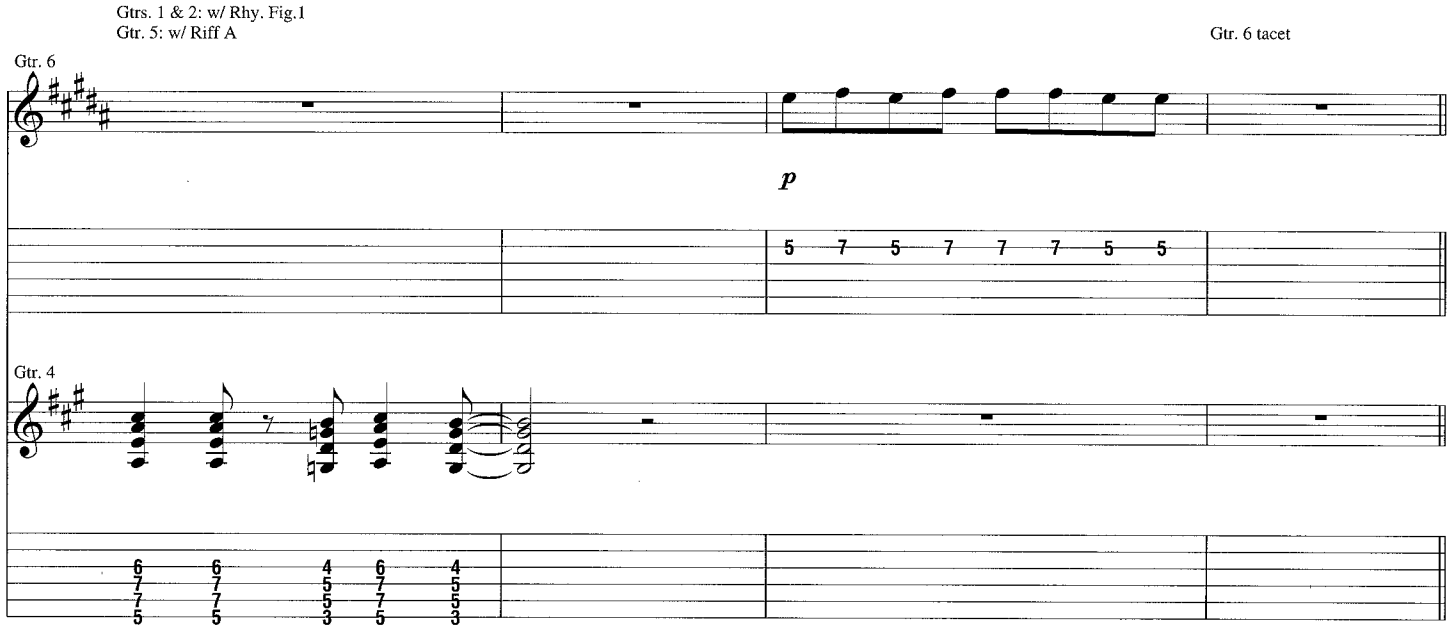
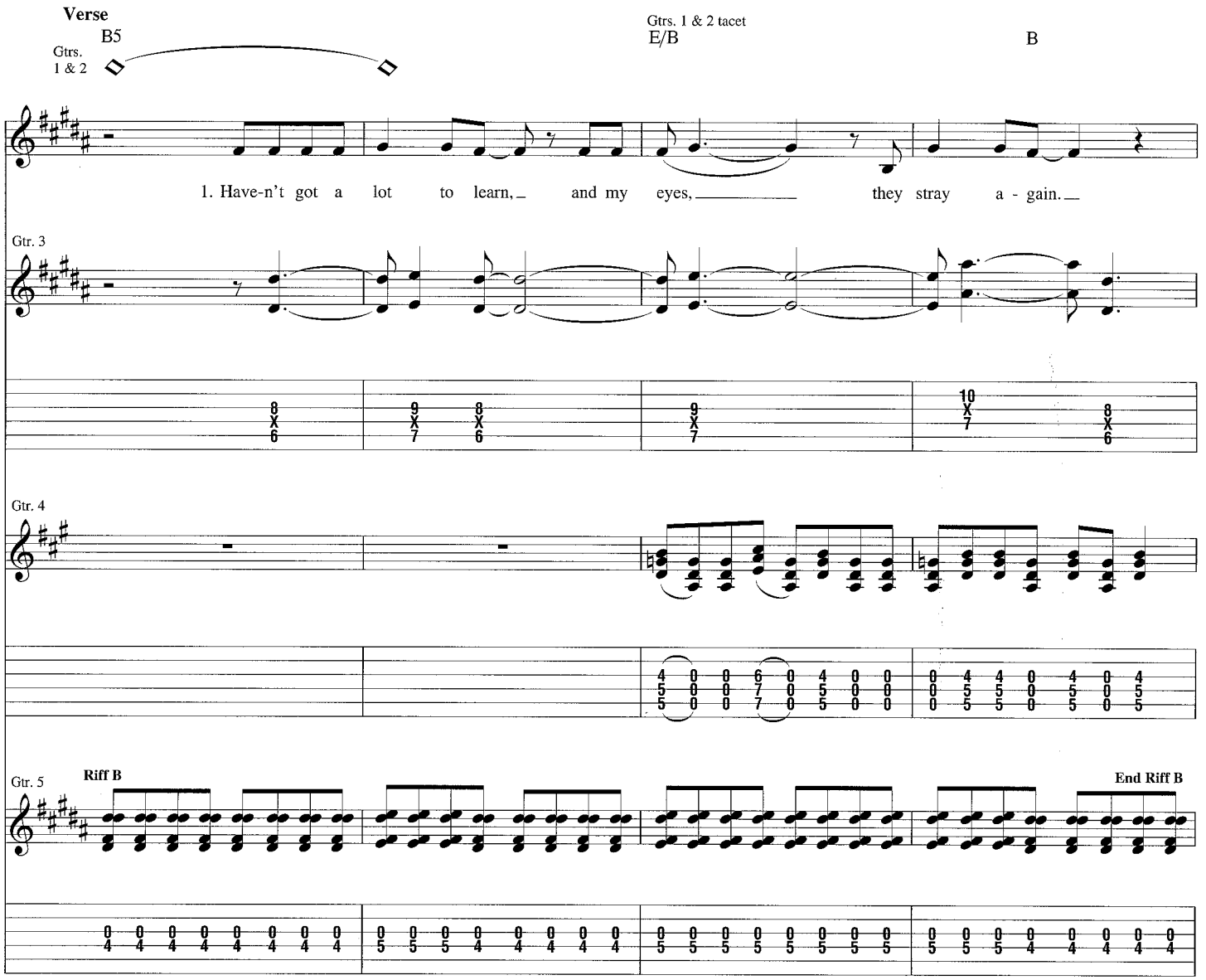
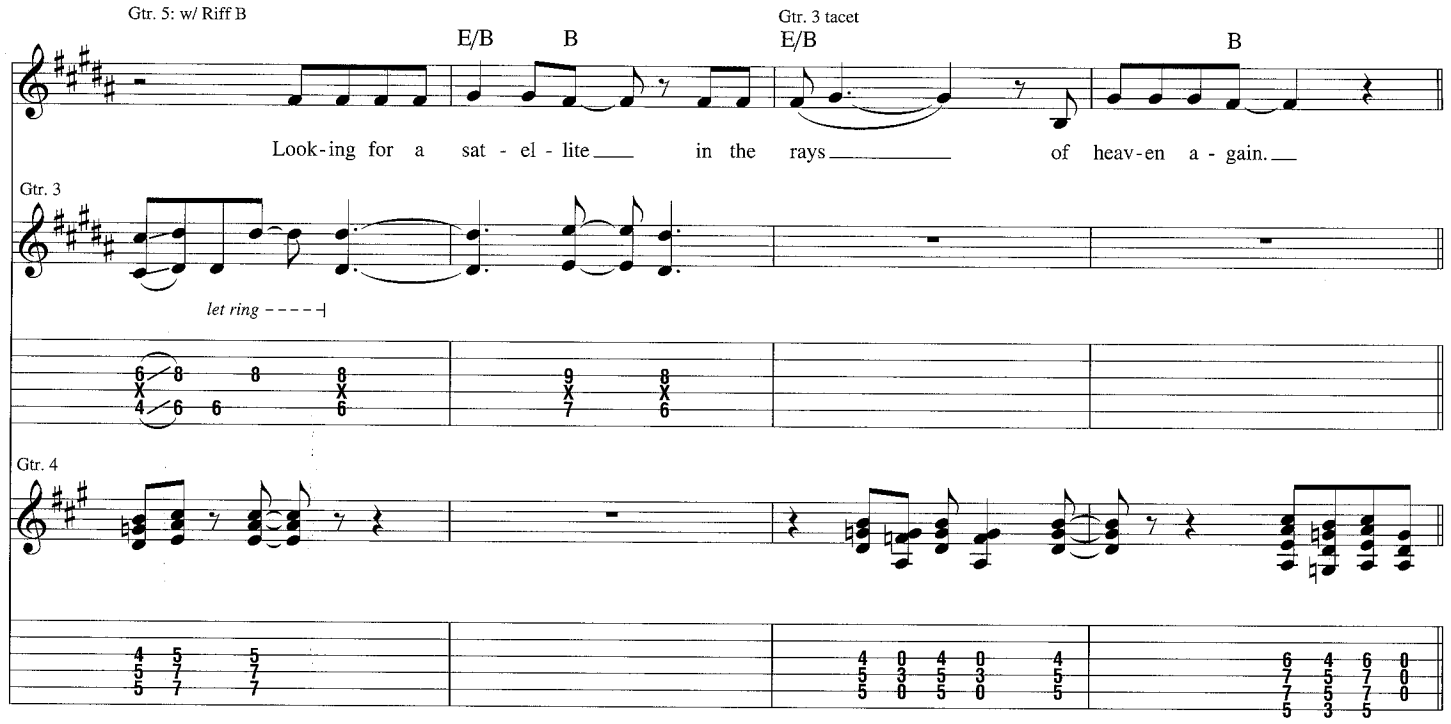
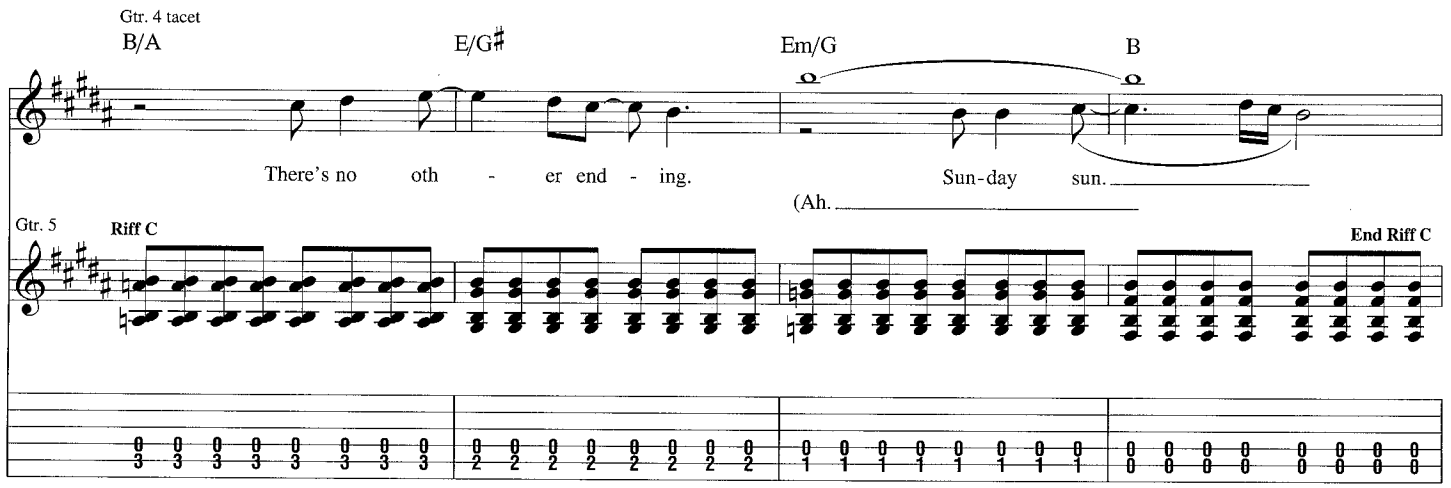
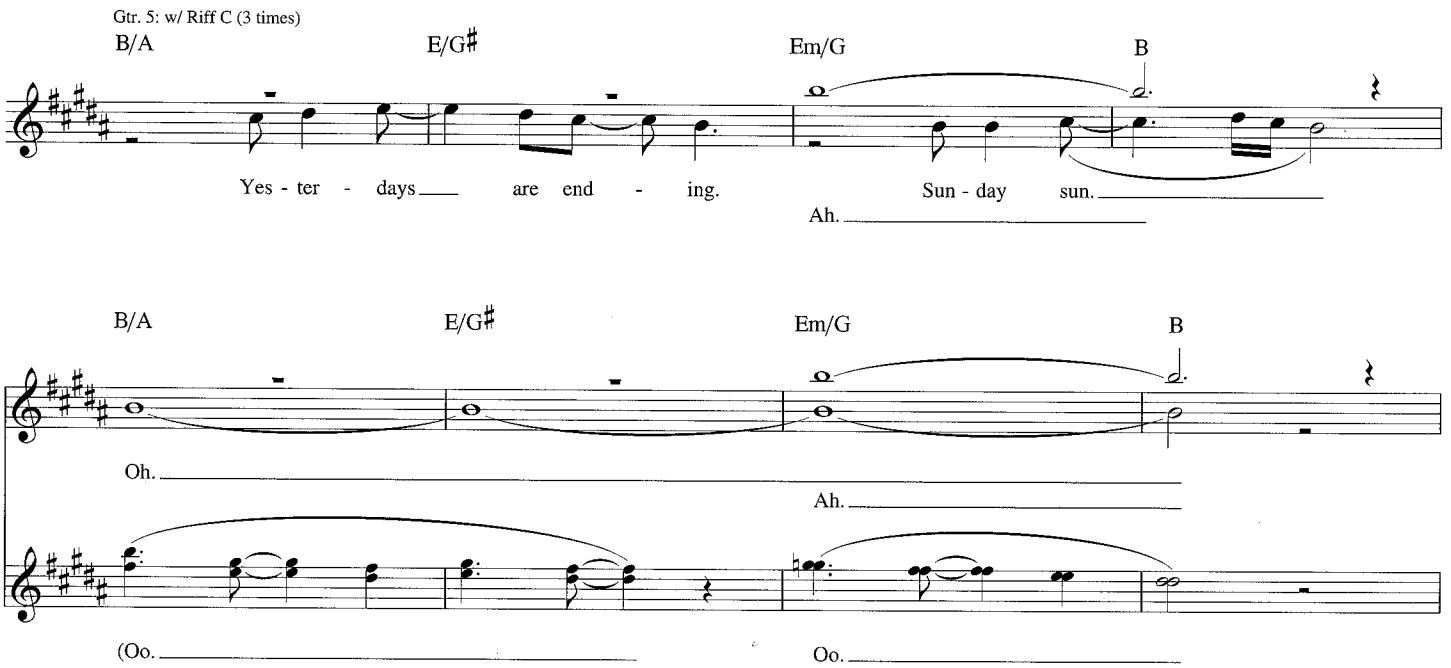

Gtrs. 1 & 2: w/ Rhy. Fig.1
Gtr. 5: w/ Riff A
Gtr. 6 tacet
Gtr. 6
p
Gtr. 4

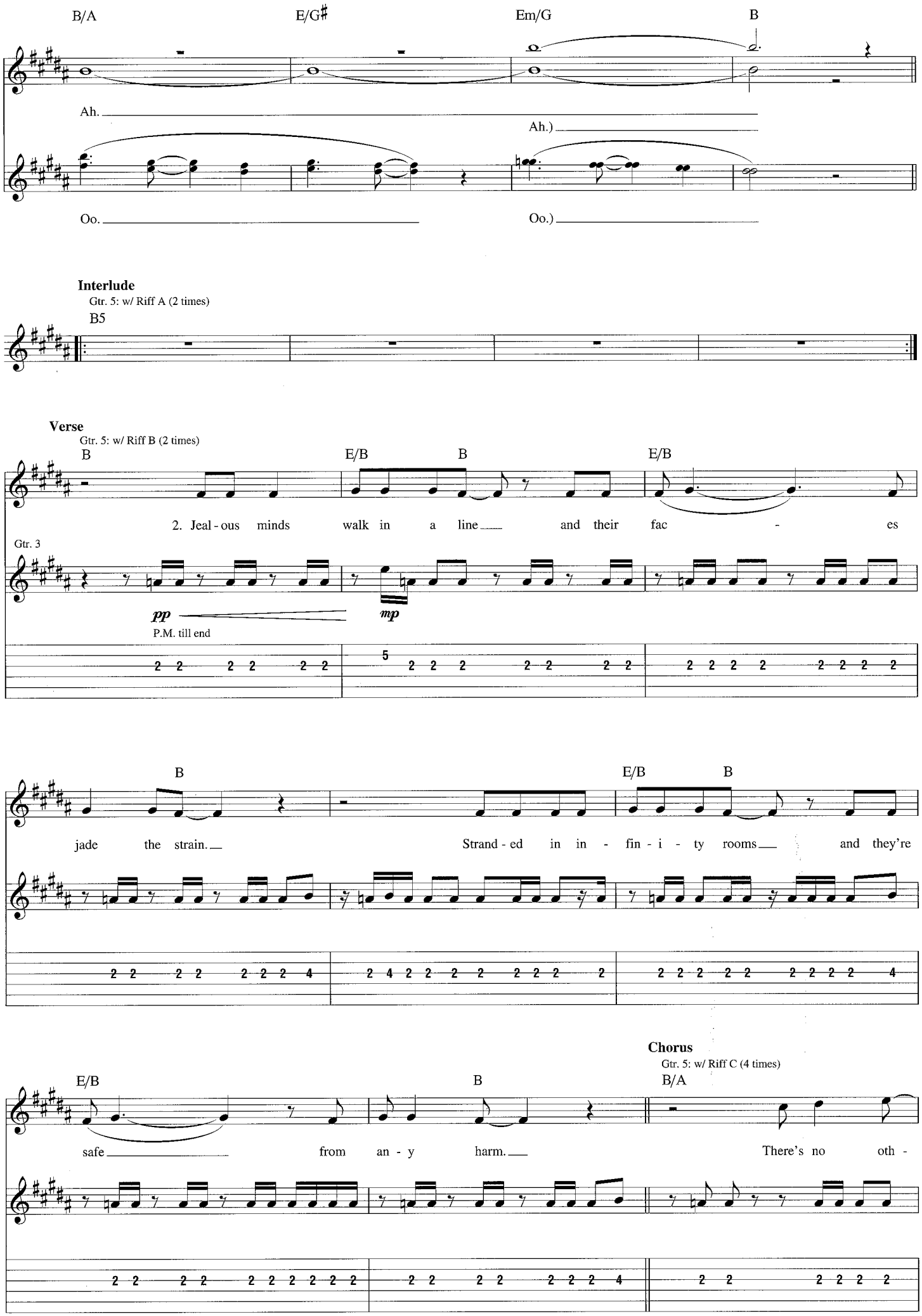

Verse
B5
Gtrs. 1 & 2
Gtrs. 1 & 2 tacet
E/B
B
1. Have-n't got a lot to learn, and my eyes, they stray a - gain.
Gtr. 3
Gtr. 4
Gtr. 5
Riff B
End Riff B

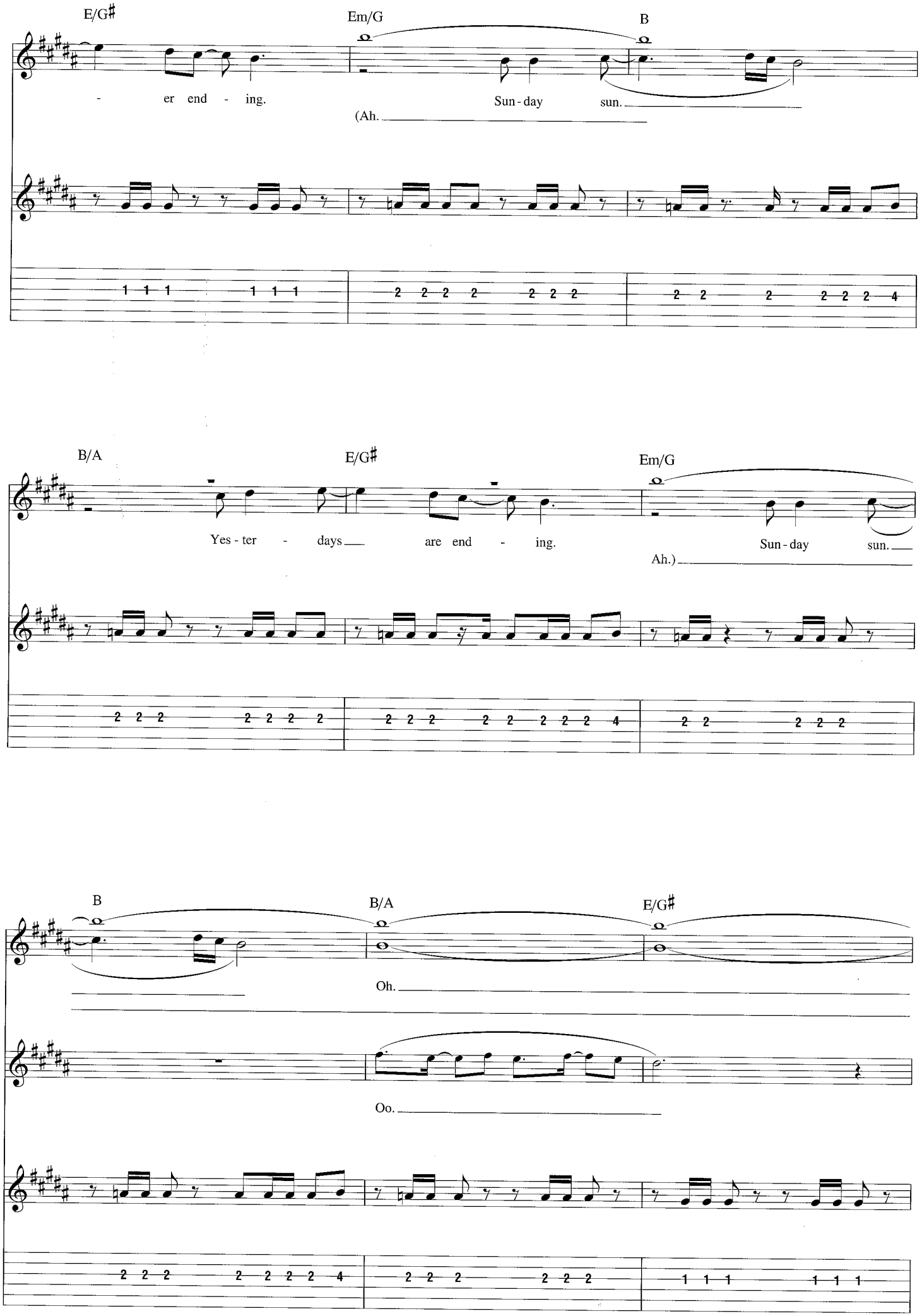

Gtr. 5: w/ Riff B
E/B
B
Gtr. 3 tacet
E/B
B
Look-ing for a sat - el - lite in the rays of heav-en a - gain.
Gtr. 3
let ring
Gtr. 4

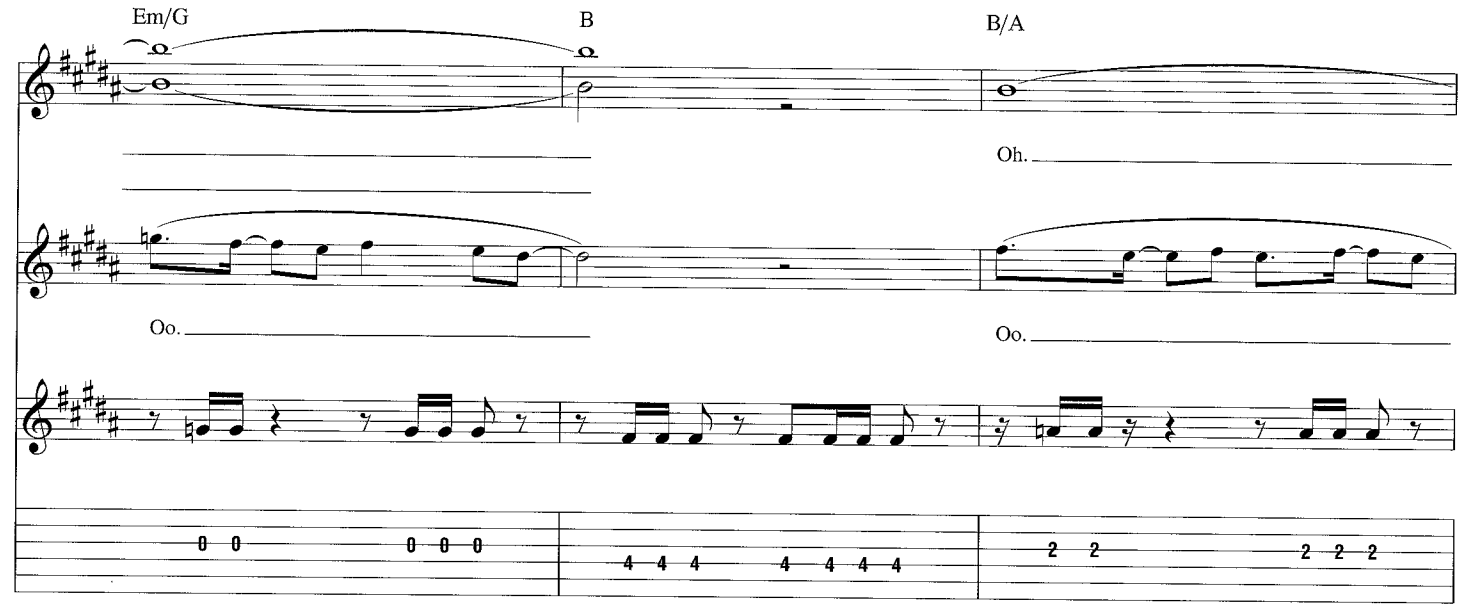
Chorus

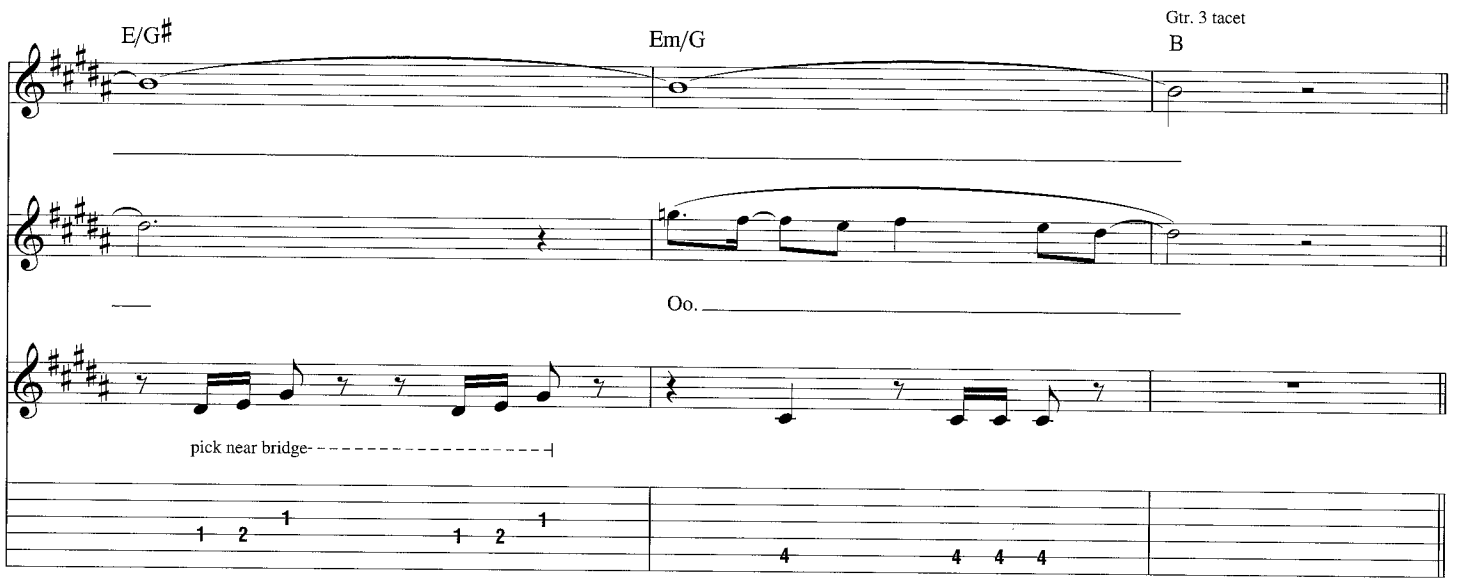

Gtr. 4 tacet
B/A
E/G♯
Em/G
B
There's no oth - er end - ing.
Sun-day sun.
(Ah.
Gtr. 5
Riff C
End Riff C


Gtr. 5: w/ Riff C (3 times)
B/A
E/G♯
Em/G
B
Yes - ter - days are end - ing.
Sun - day sun.
Ah.
B/A
E/G♯
Em/G
B
Oh.
Ah.
(Oo.
Oo.


B/A
E/G♯
Em/G
B
Ah.
Ah.)
Oo.
Oo.)
Interlude
Gtr. 5: w/ Riff A (2 times)
B5
Verse
Gtr. 5: w/ Riff B (2 times)
B
E/B
B
E/B
2. Jeal - ous minds walk in a line and their fac - es
Gtr. 3
pp
mp
P.M. till end
B
E/B
B
jade the strain.
Strand - ed in in - fin - i - ty rooms and they're
Chorus
Gtr. 5: w/ Riff C (4 times)
E/B
B
B/A
safe from an - y harm.
There's no oth -


E/G♯
Em/G
B
- er end - ing.
Sun - day sun.
(Ah.
B/A
E/G♯
Em/G
Yes - ter - days are end - ing.
Sun - day sun.
Ah.)
B
B/A
E/G♯
Oh.
Oo.



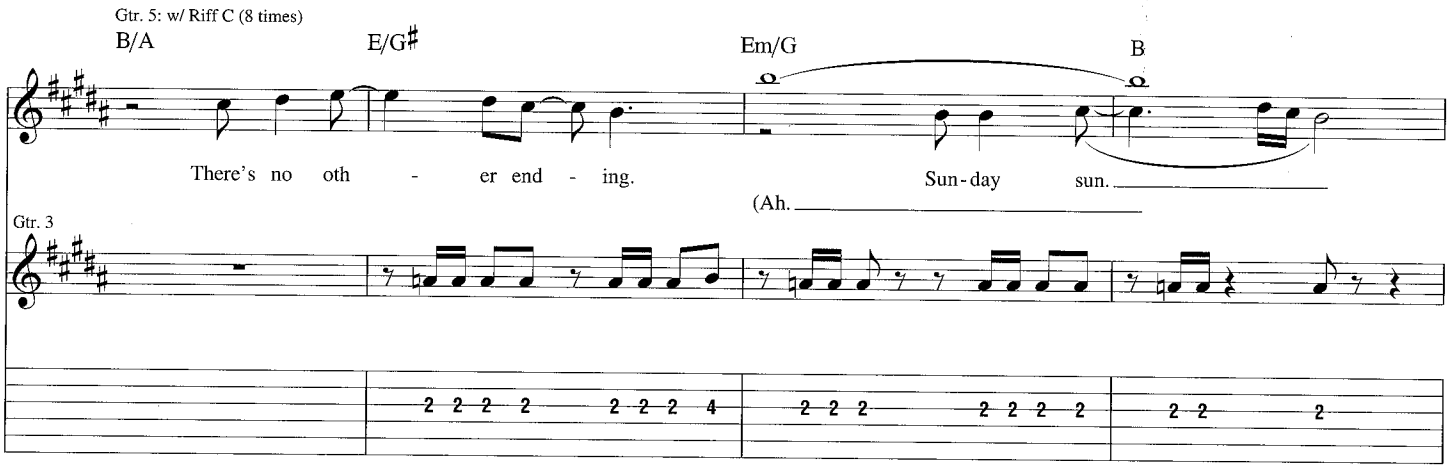


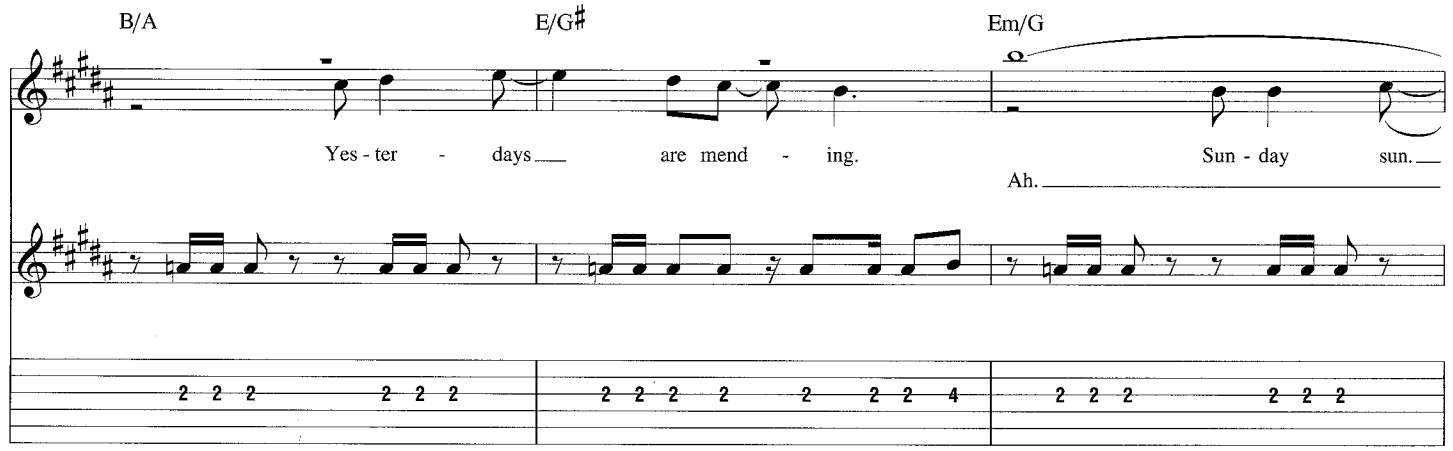
Interlude

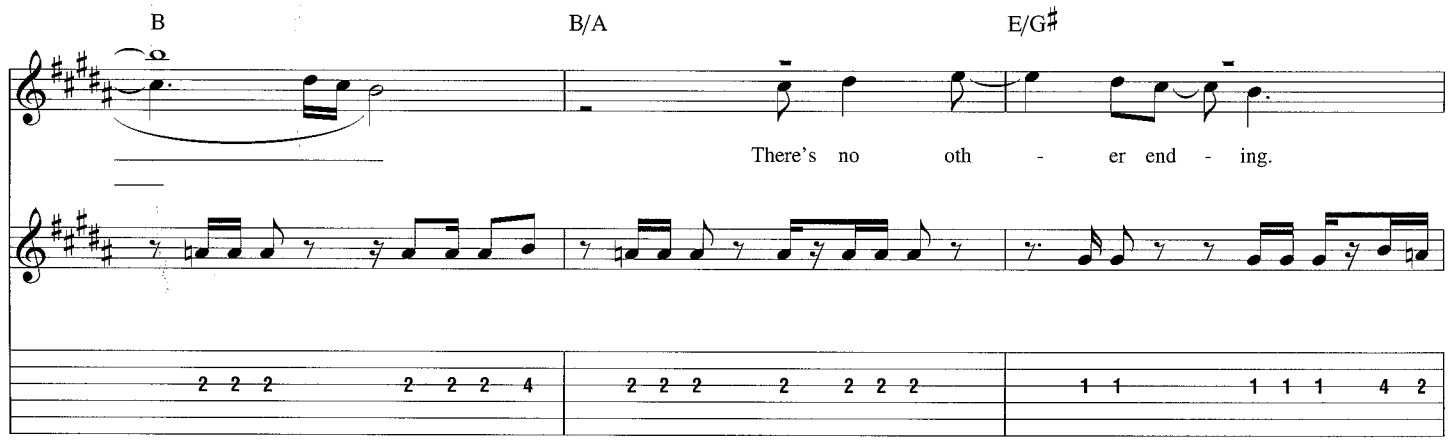
Gtr. 5: w/ Riff A (2 times)

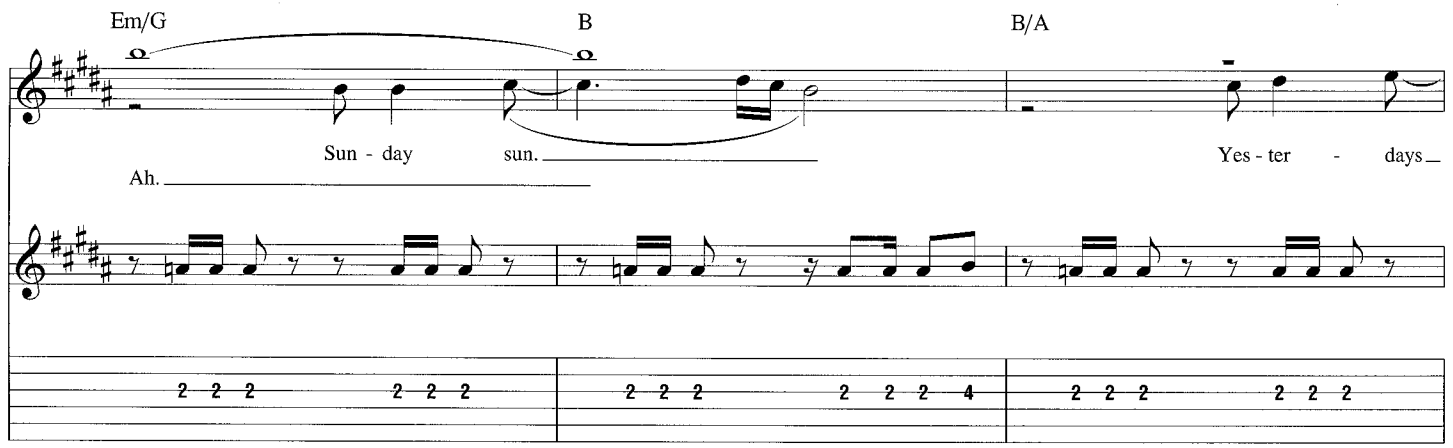
Chorus

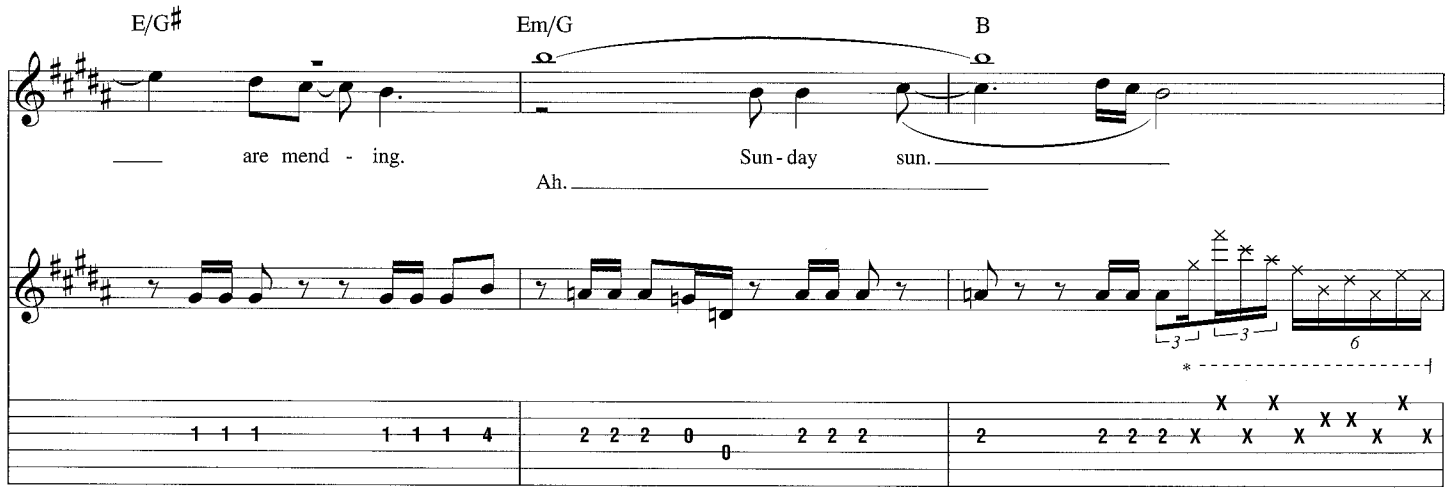
Gtr. 5: w/ Riff C (8 times)



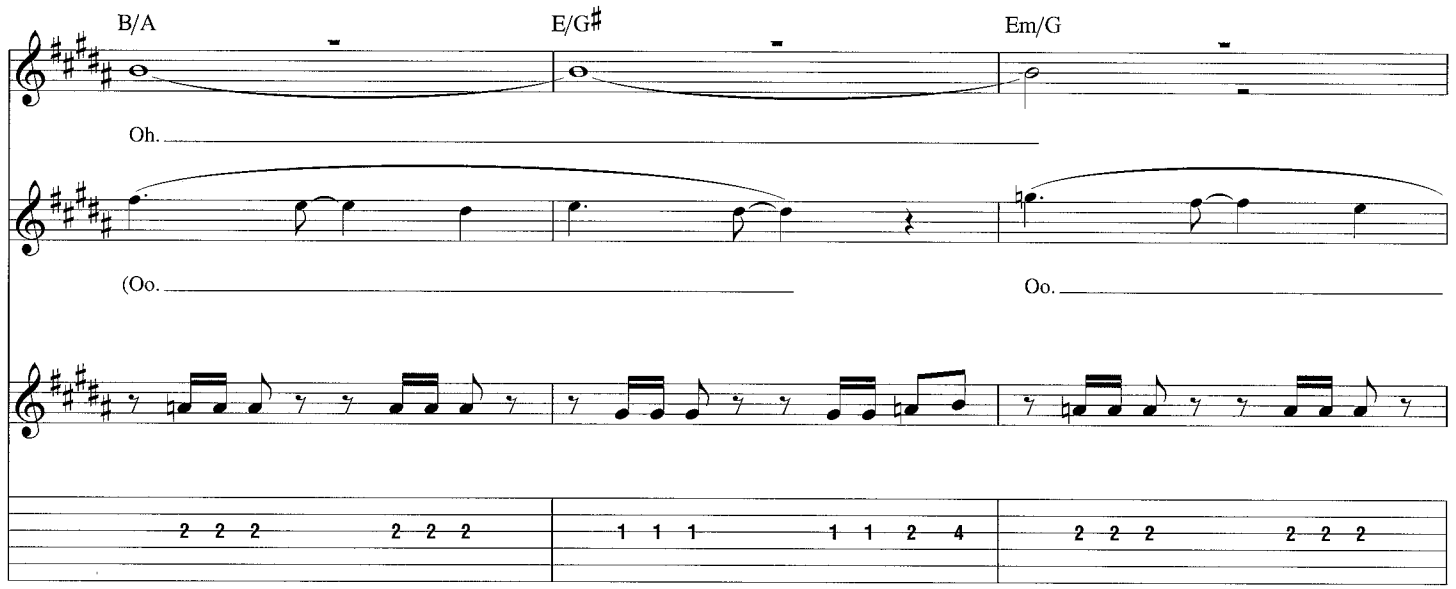


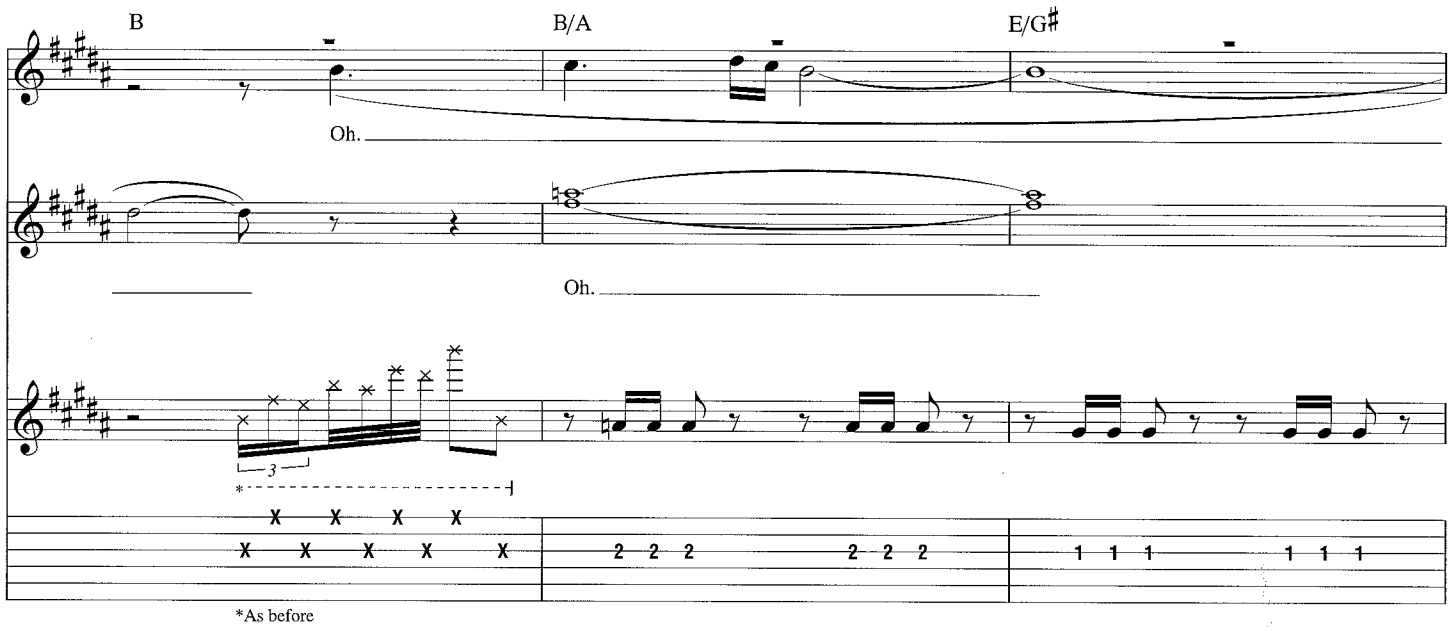


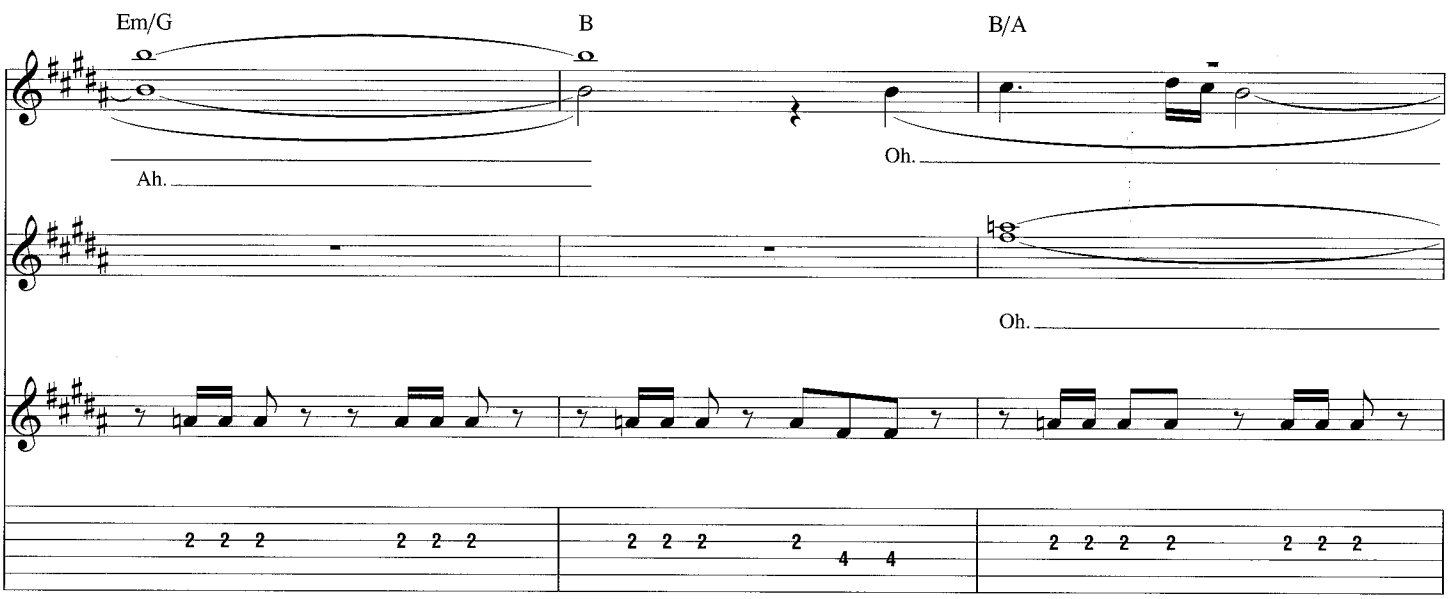


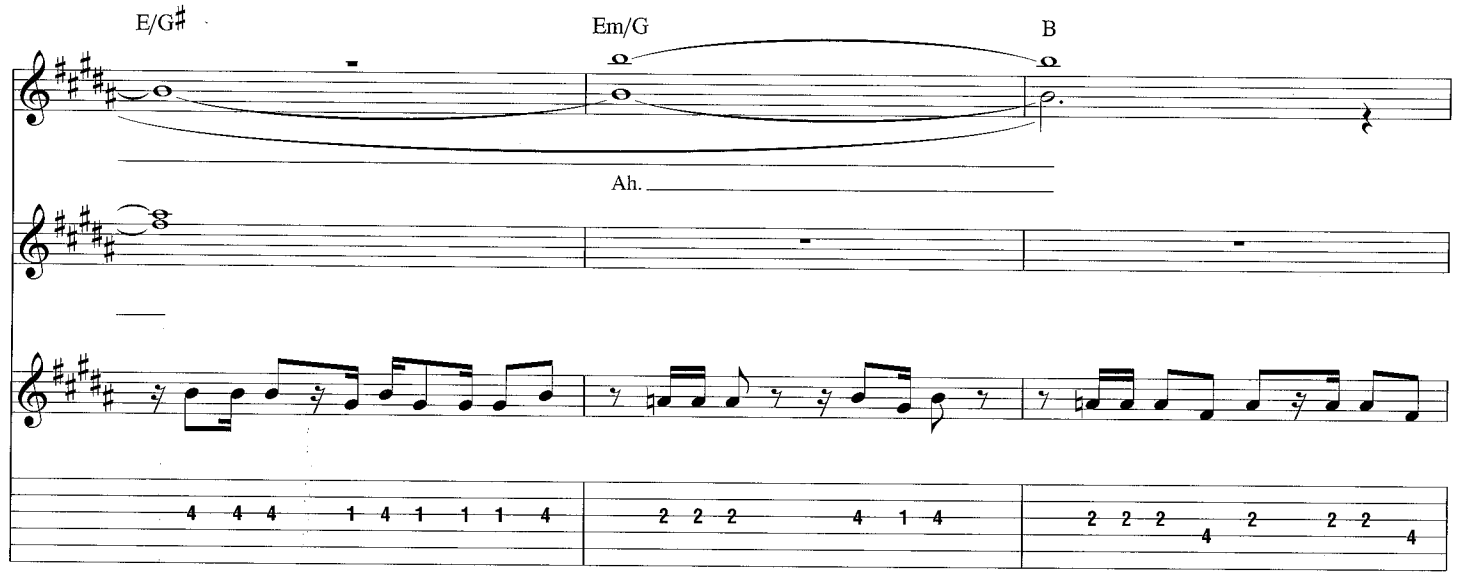


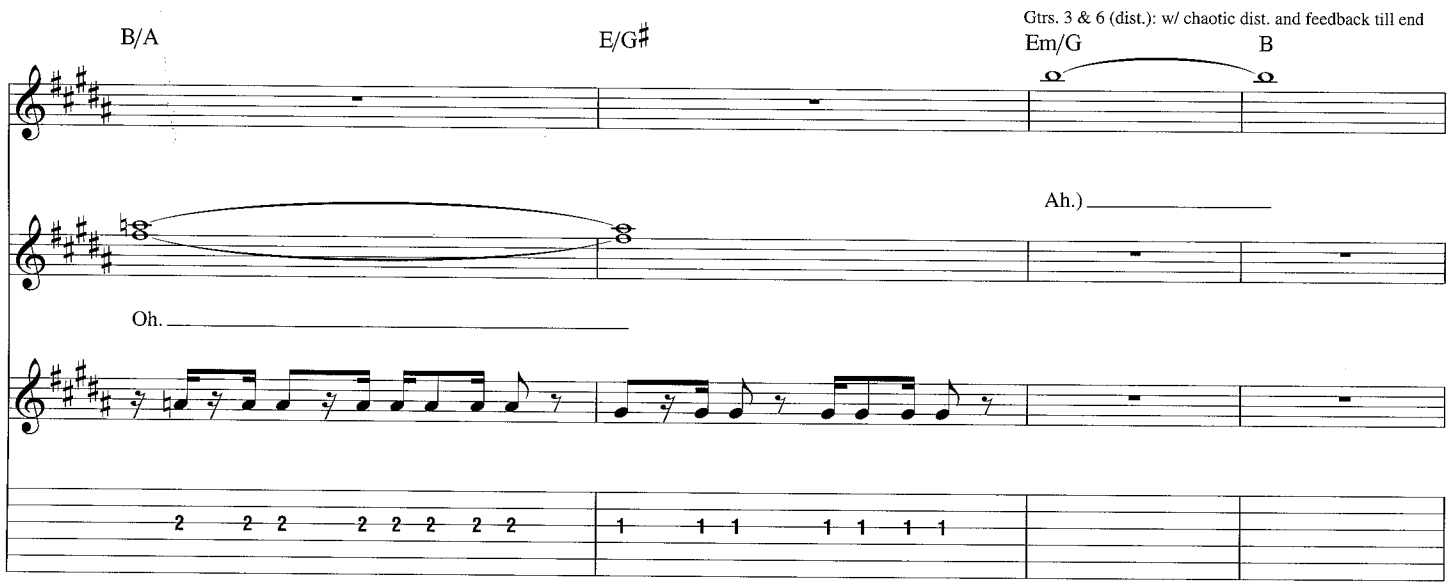
*Randomly tap strings w/ index and middle finger of R.H.

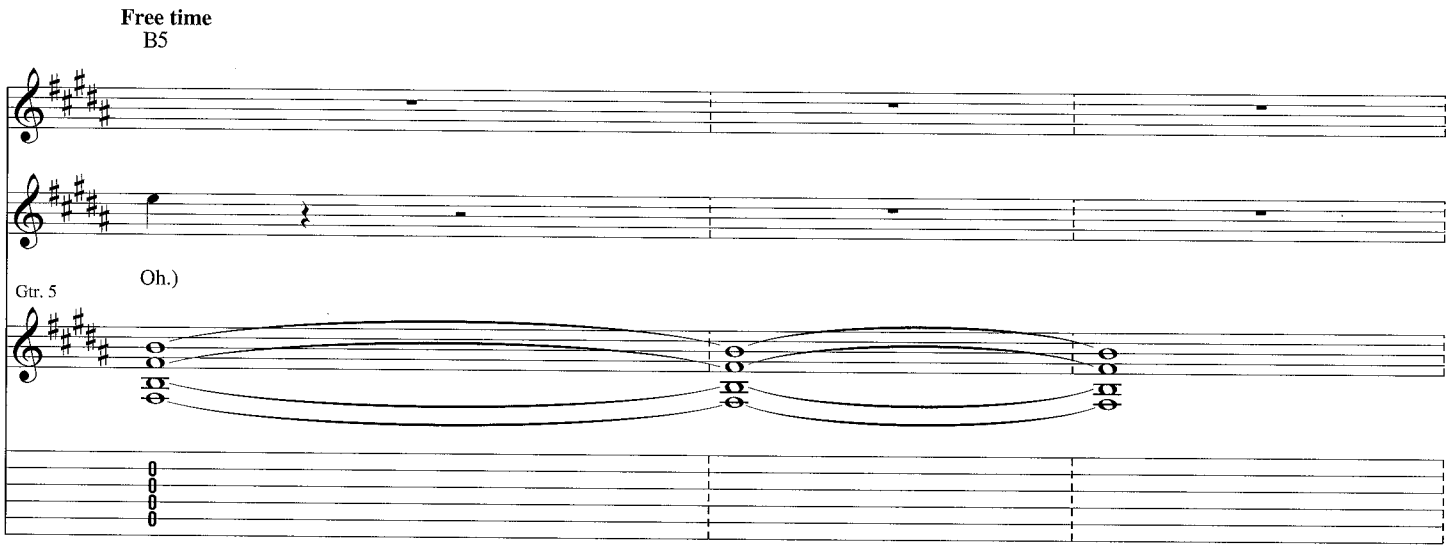

B/A
E/G♯
Em/G
Oh.
(Oo.
Oo.

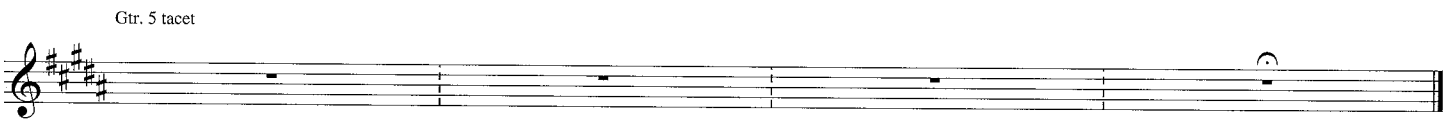

B
B/A
E/G♯
Oh.
Oh.
3
*As before


Em/G
B
B/A
Ah.
Oh.
Oh.


E/G♯
Em/G
B
Ah.


B/A
E/G♯
Gtrs. 3 & 6 (dist.): w/ chaotic dist. and feedback till end
Em/G
B
Ah.)
Oh.


Free time
B5
Gtr. 5
Oh.)


Gtr. 5 tacet

Little One

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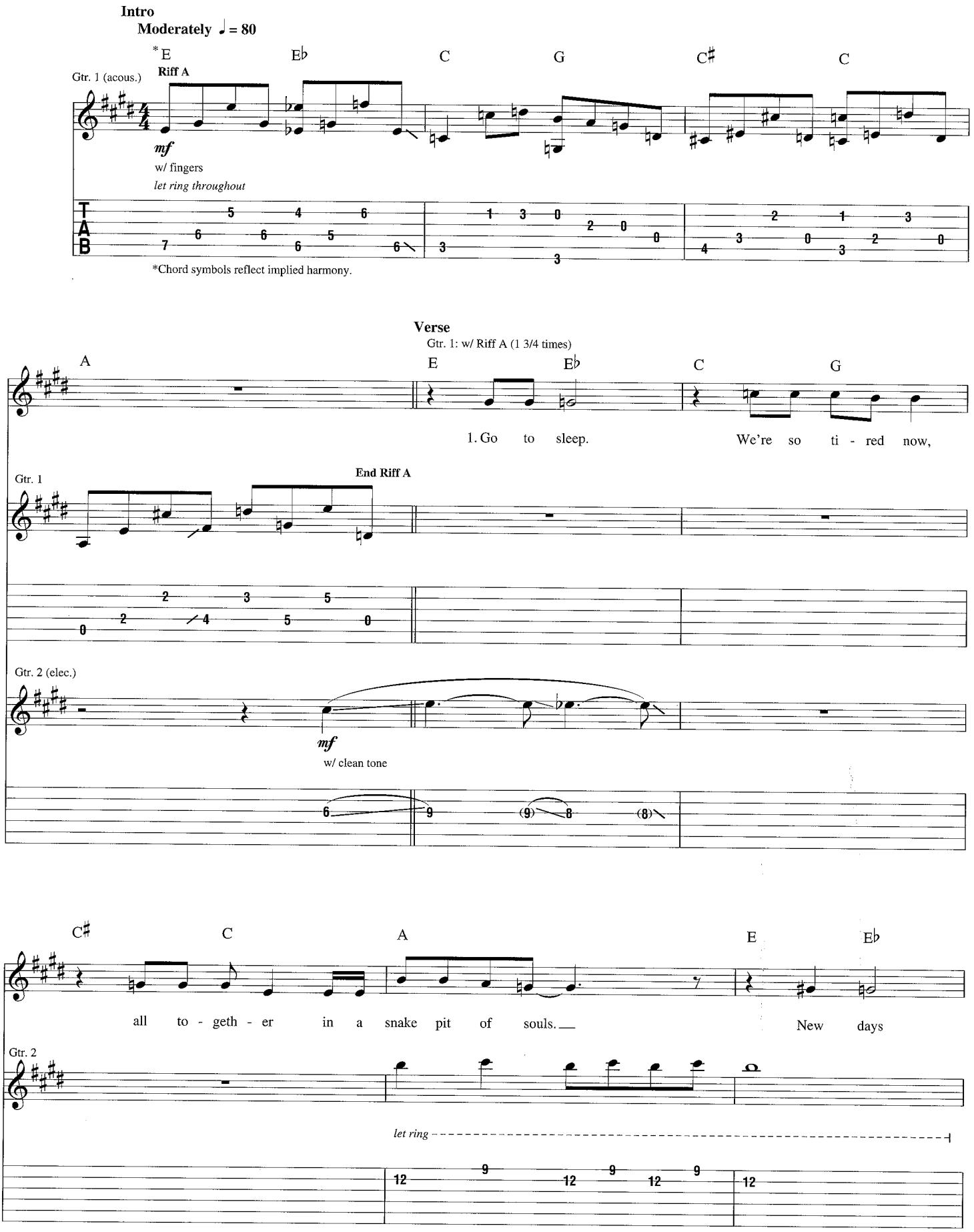

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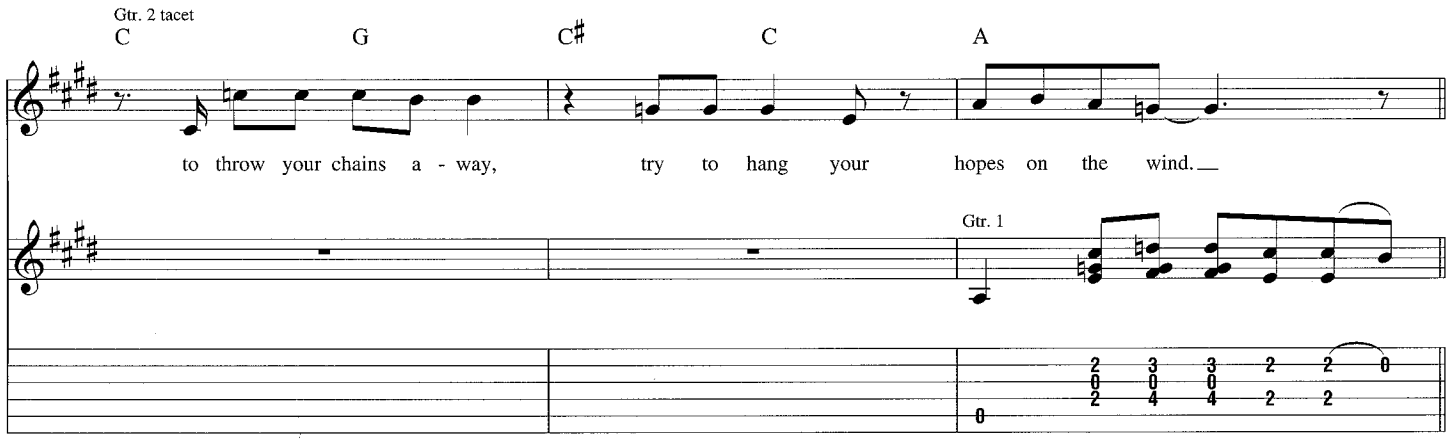
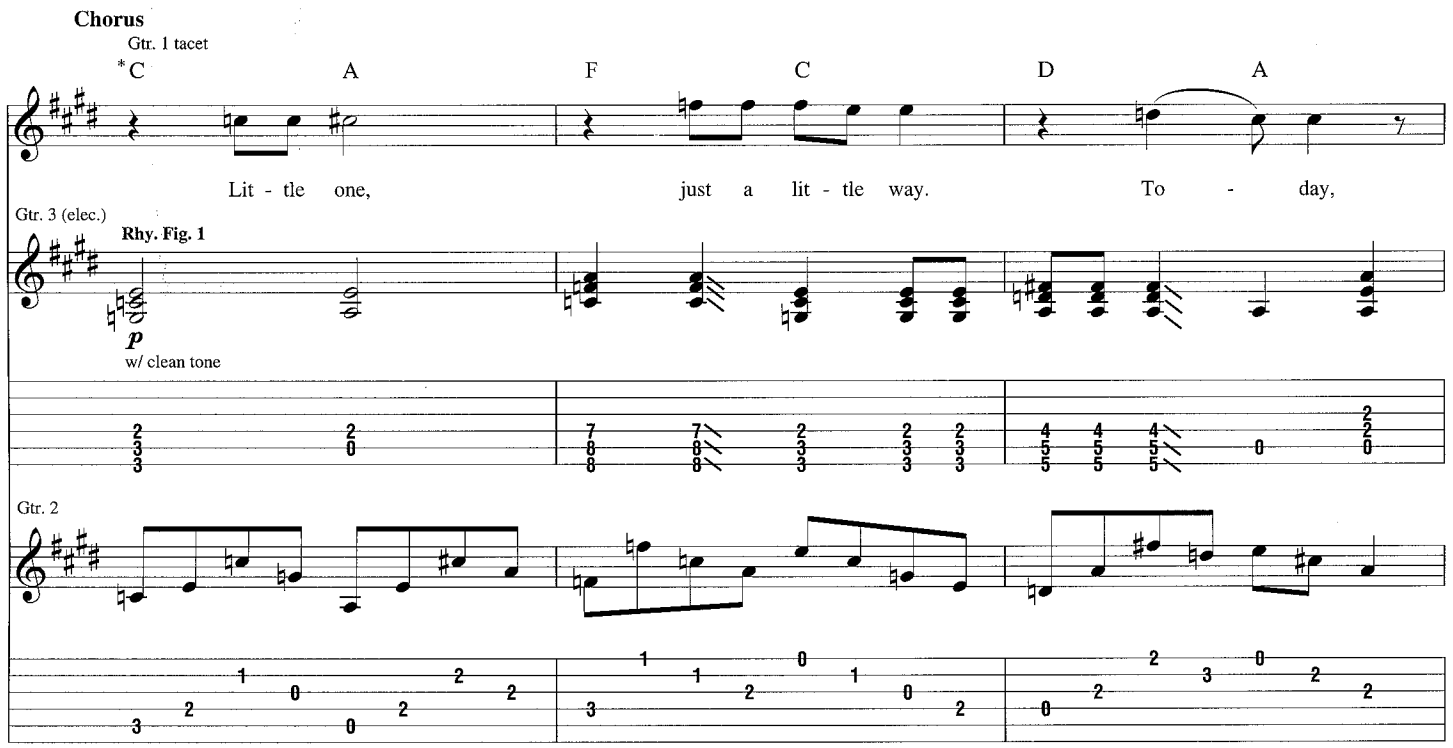
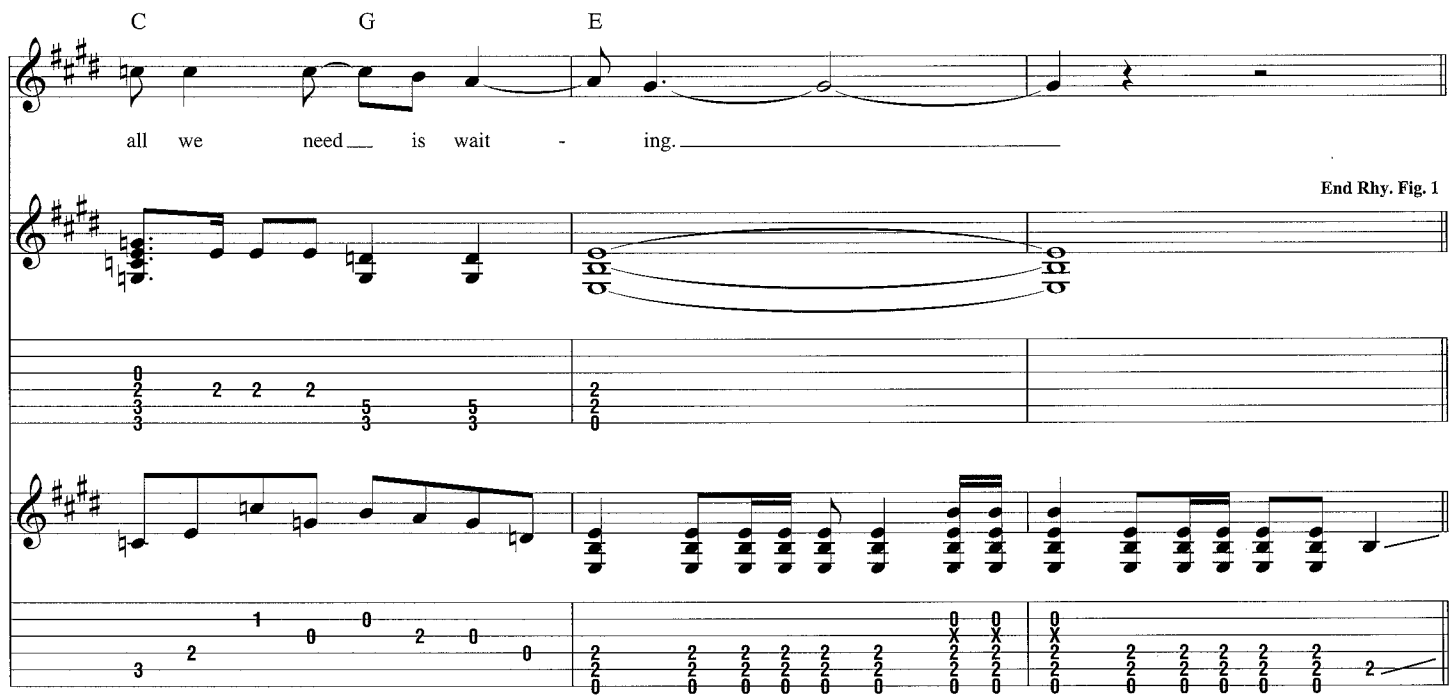
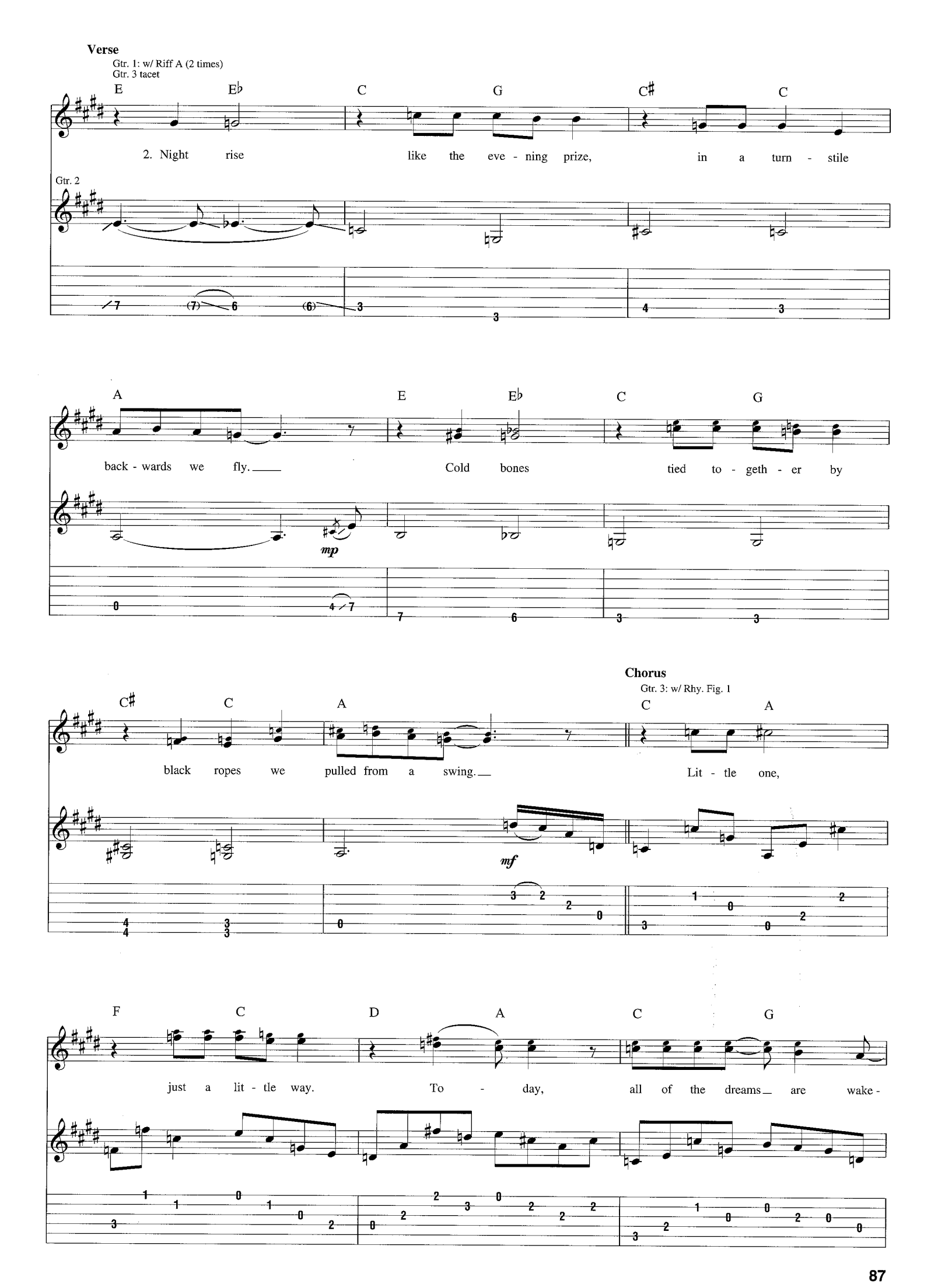
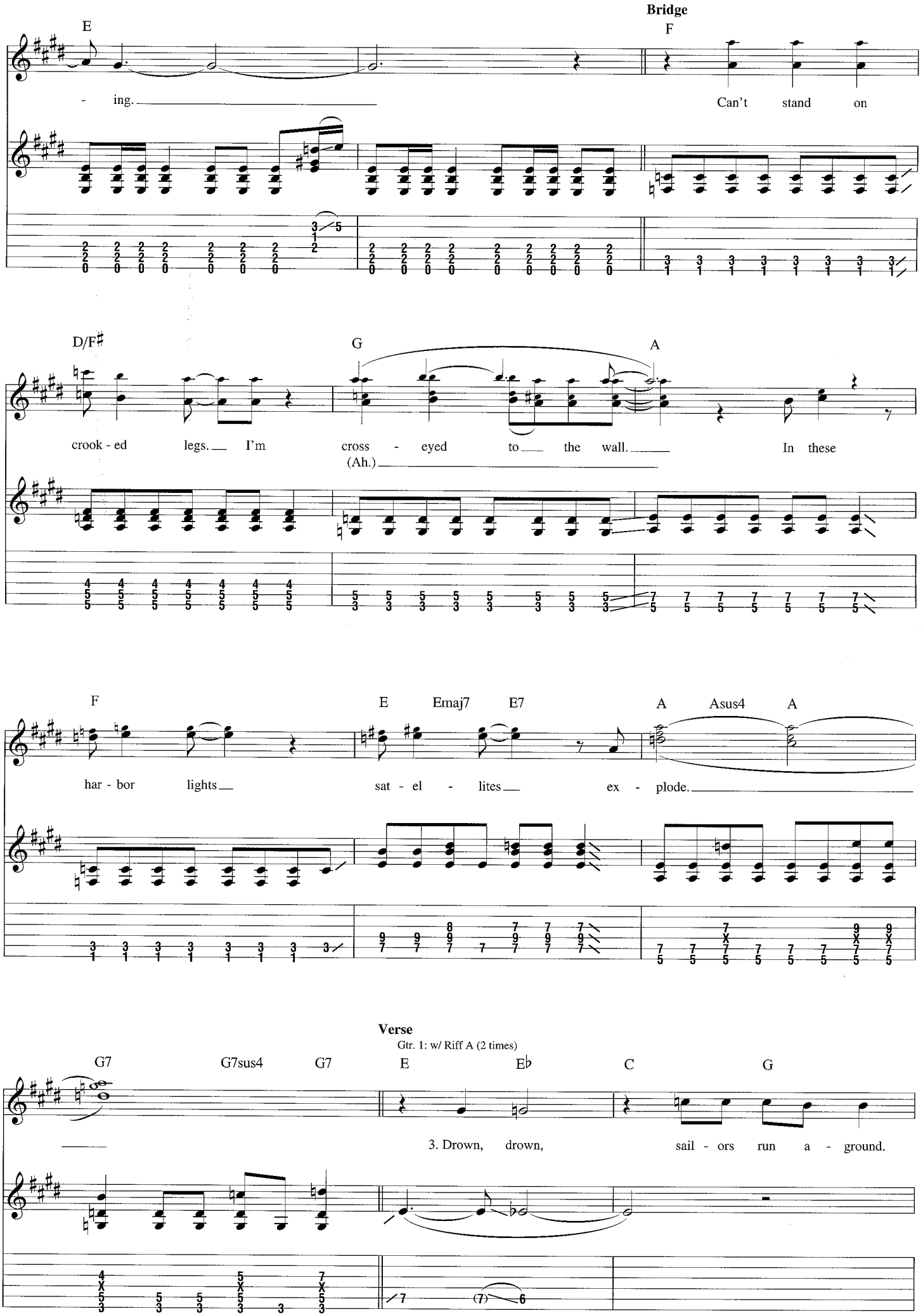


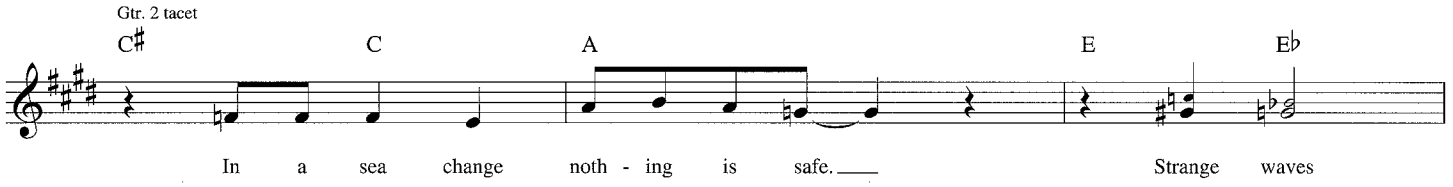


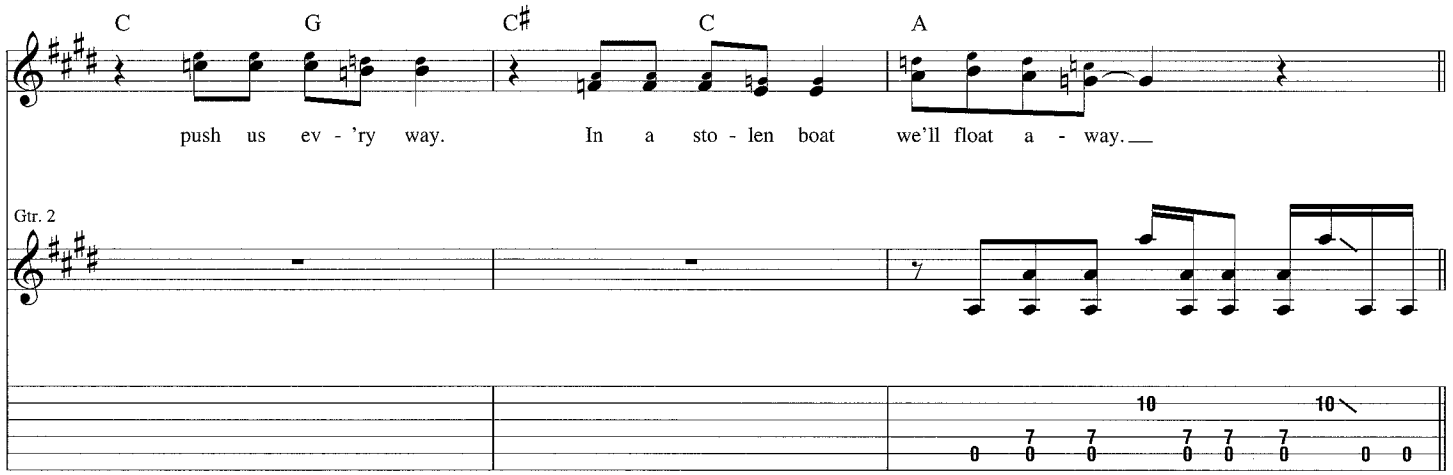
*Chord symbols reflect overall harmony.



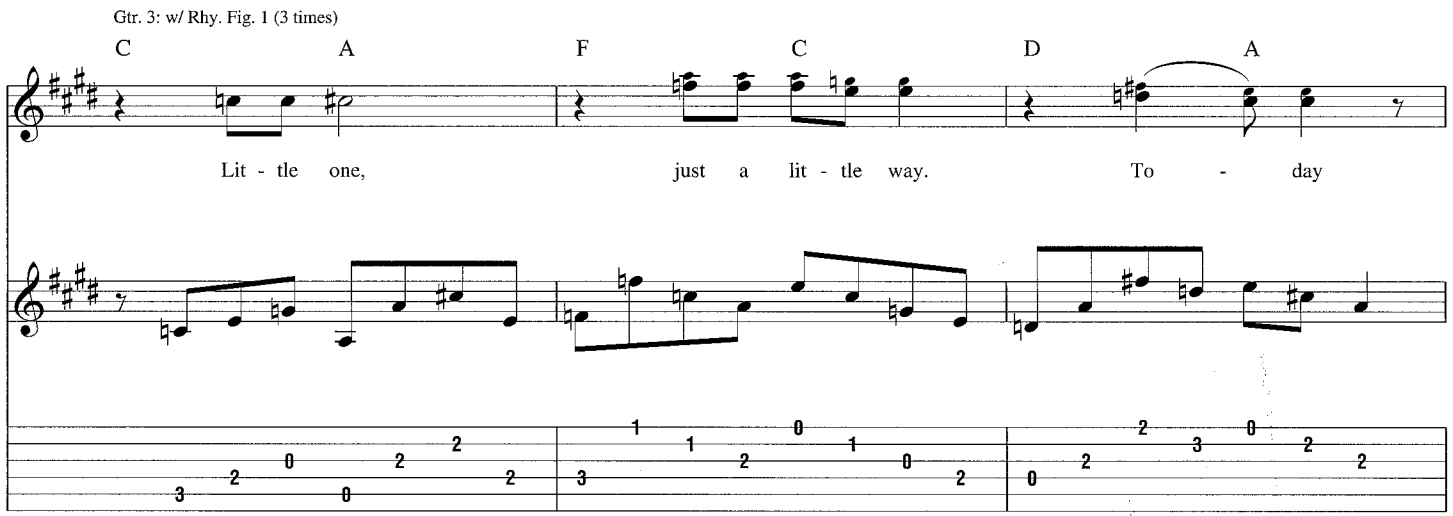

Verse
Gtr. 1: w/ Riff A (2 times)
Gtr. 3 tacet
E E♭ C G C♯ C
2. Night rise like the eve - ning prize, in a turn - stile
Gtr. 2
A E E♭ C G
back - wards we fly. Cold bones tied to - geth - er by
mp
C♯ C A
black ropes we pulled from a swing.
mf
Chorus
Gtr. 3: w/ Rhy. Fig. 1
C A
Lit - tle one,
F C D A C G
just a lit - tle way. To - day, all of the dreams are wake -

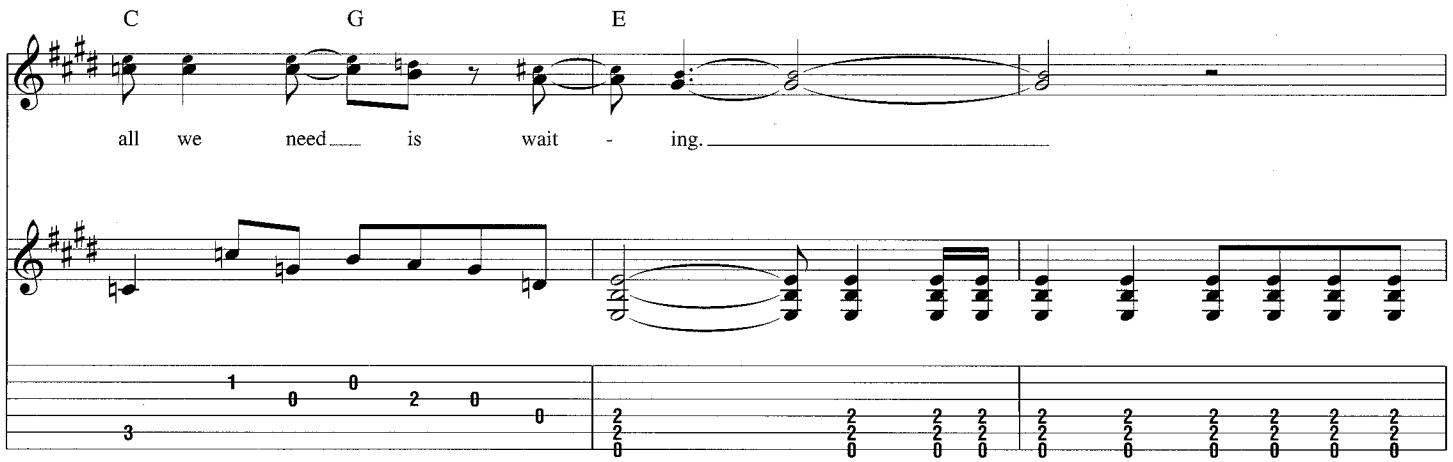

Bridge
E
F
- ing.
Can't stand on
D/F♯
G
A
crook - ed legs. I'm cross - eyed to the wall. In these
(Ah.)
F
E
Emaj7
E7
A
Asus4
A
har - bor lights sat - el - lites ex - plode.
Verse
Gtr. 1: w/ Riff A (2 times)
G7
G7sus4
G7
E
E♭
C
G
3. Drown, drown, sail - ors run a - ground.

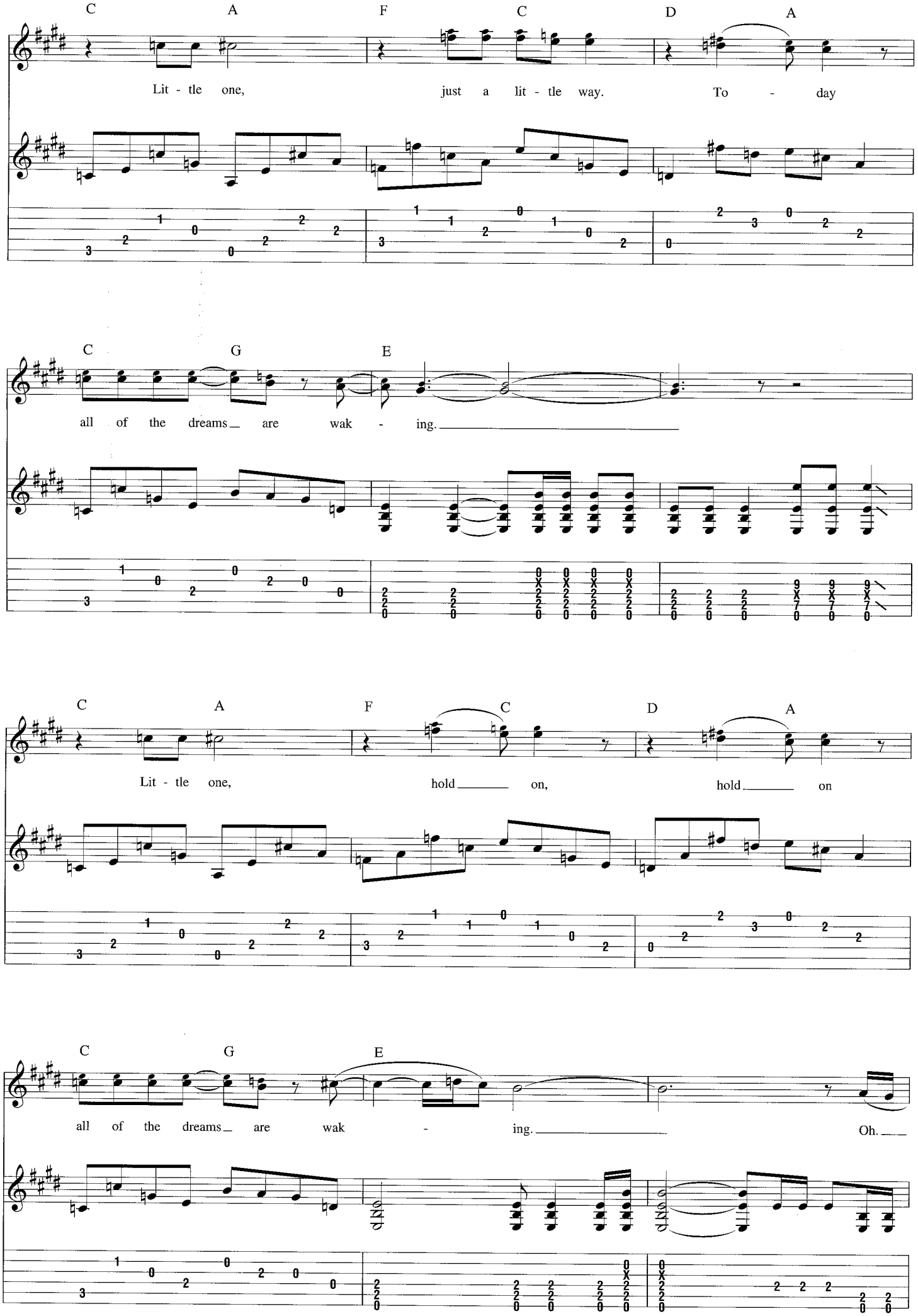

Gtr. 2 tacet
C♯ C A E E♭
In a sea change noth - ing is safe. Strange waves

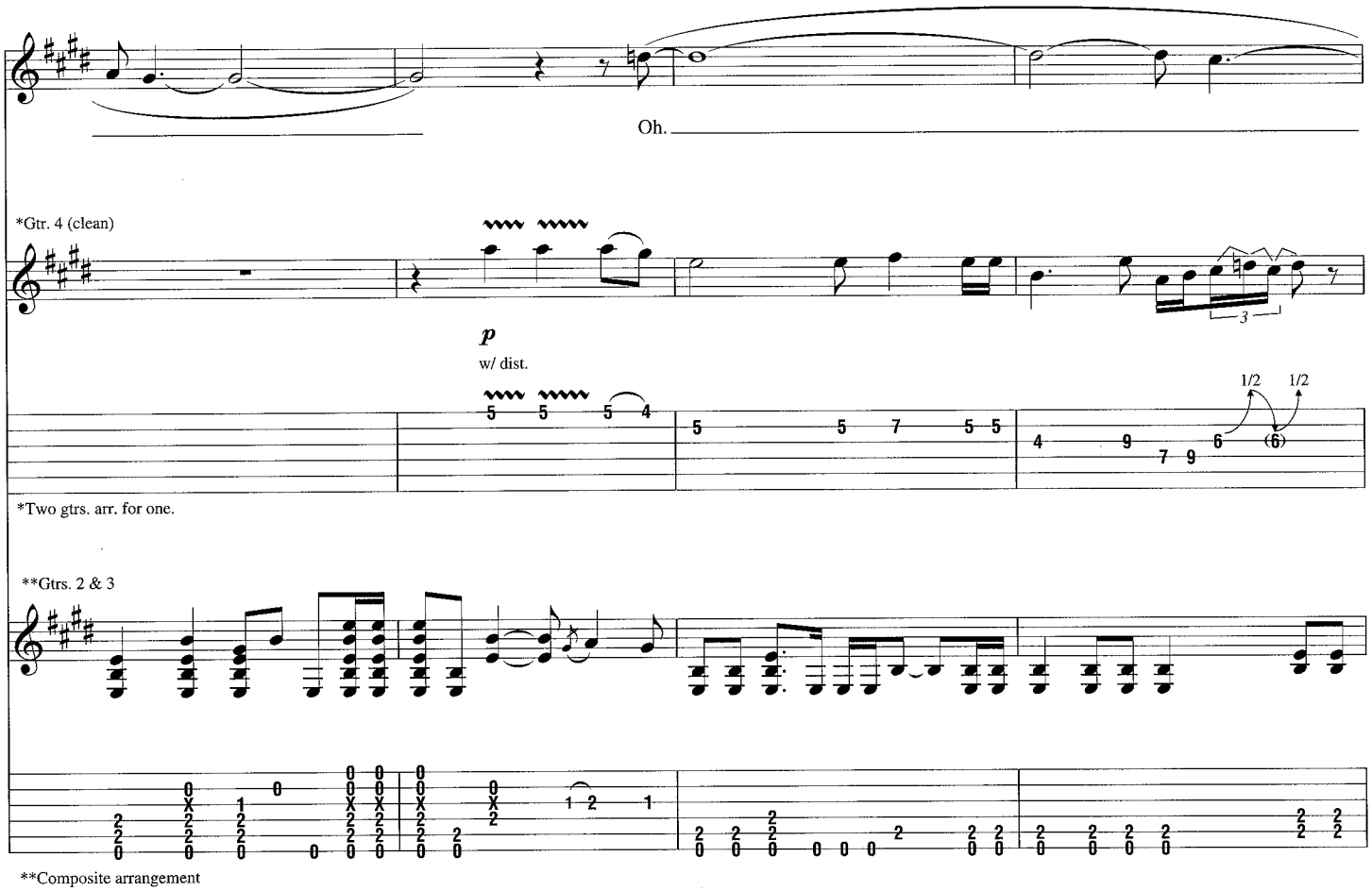

C G C♯ C A
push us ev - 'ry way. In a sto - len boat we'll float a - way.
Gtr. 2

Chorus

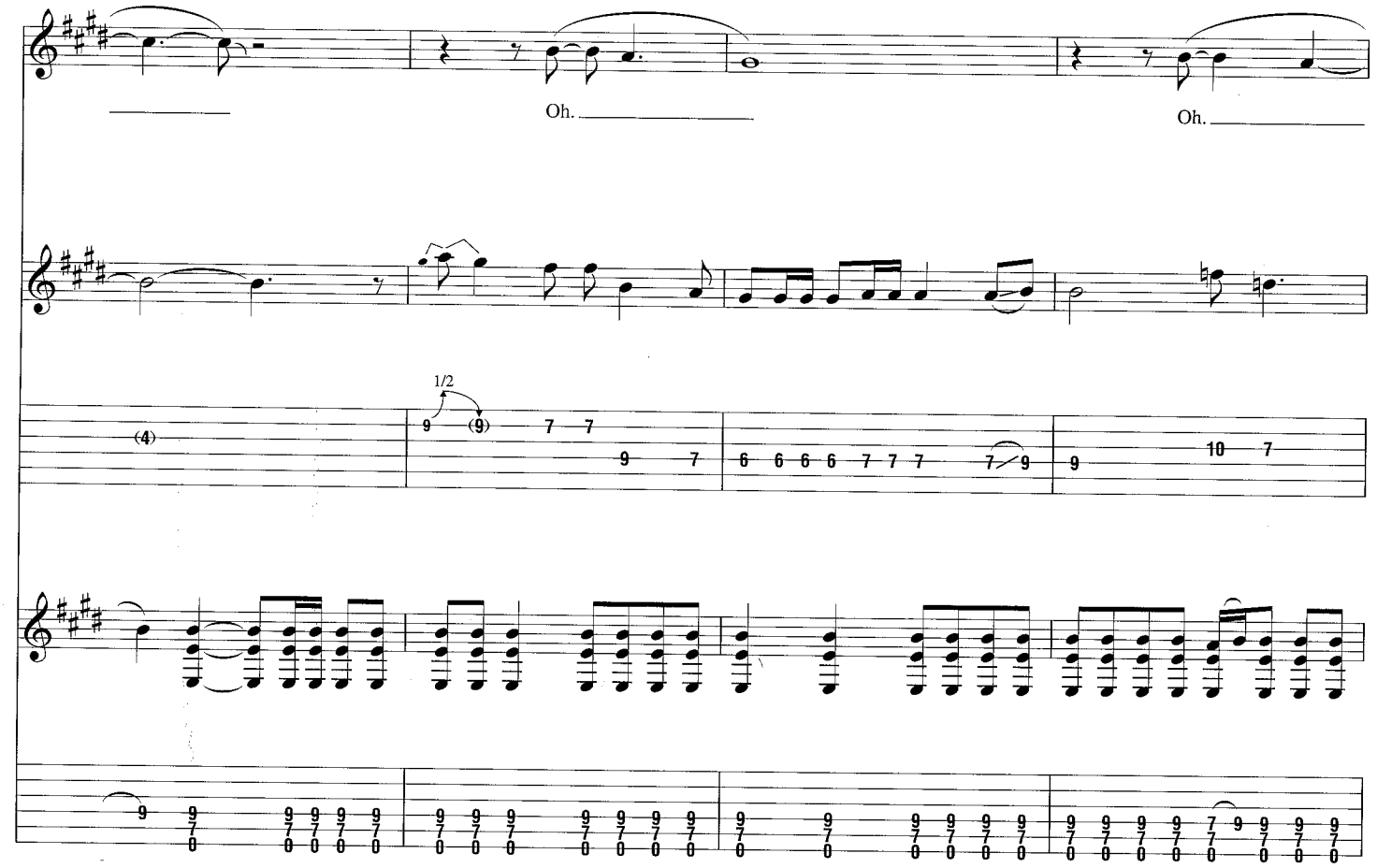

Gtr. 3: w/ Rhy. Fig. 1 (3 times)
C A F C D A
Lit - tle one, just a lit - tle way. To - day

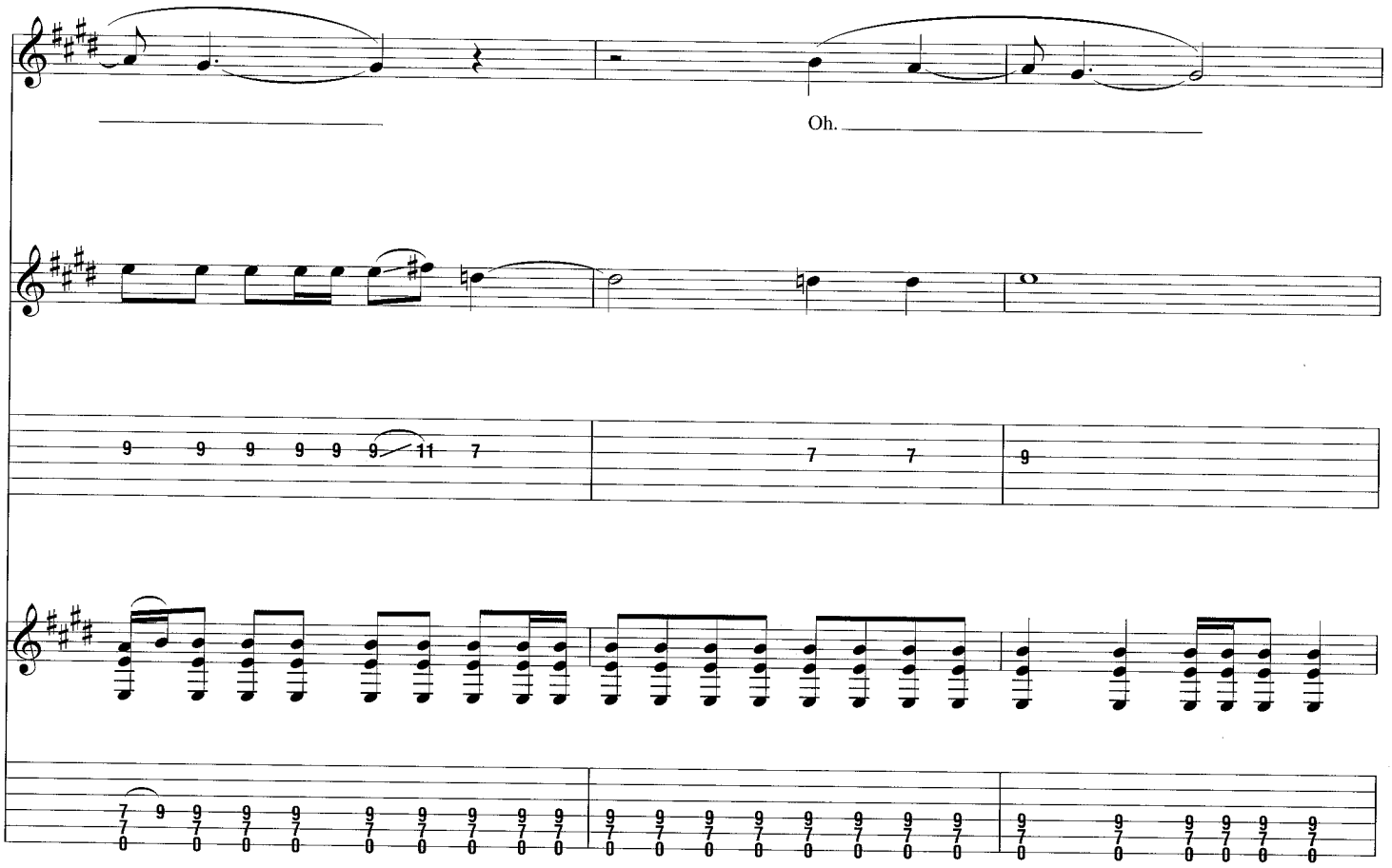

C G E
all we need is wait - ing.

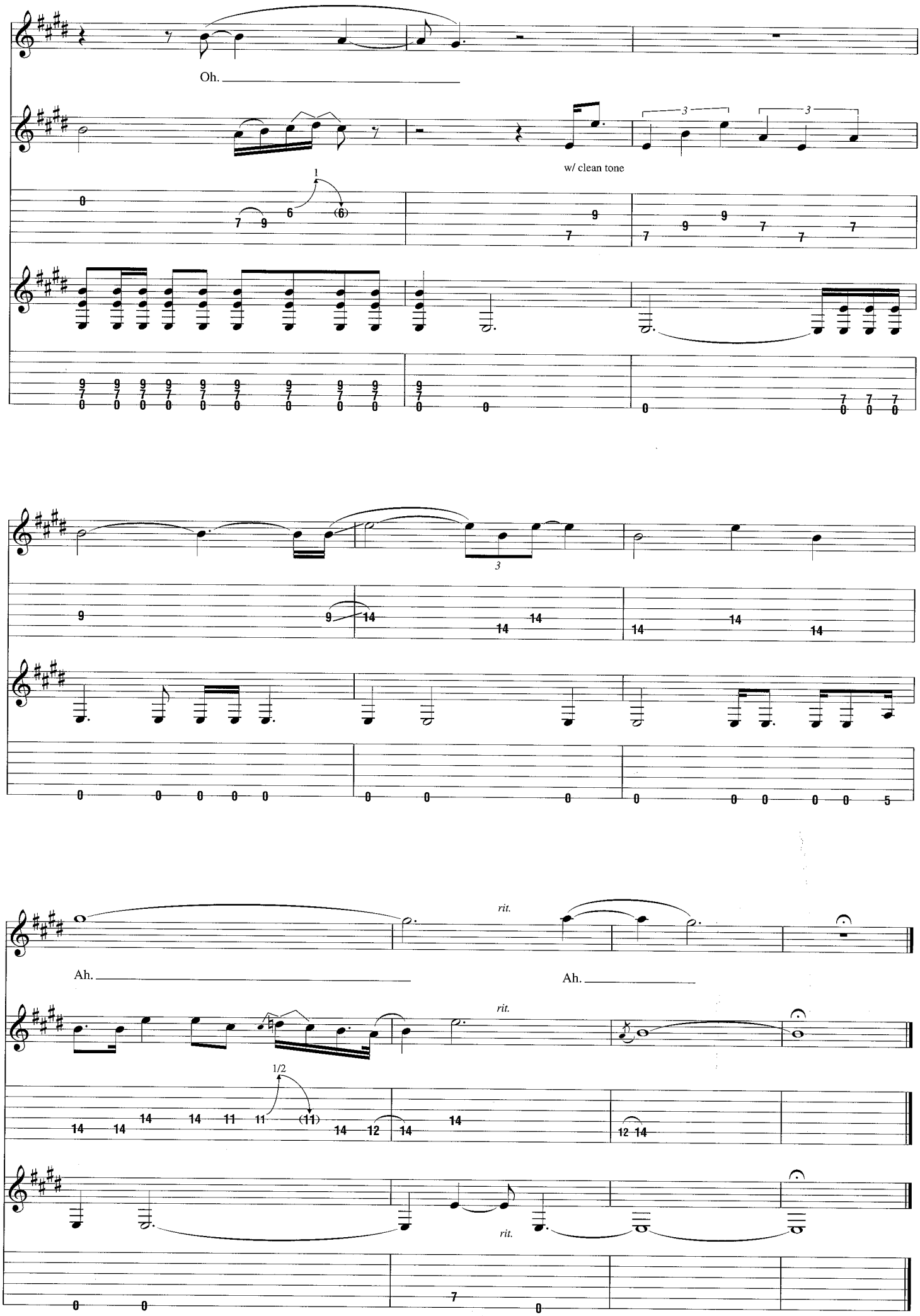

C A F C D A
Lit - tle one, just a lit - tle way. To - day
C G E
all of the dreams are wak - ing.
C A F C D A
Lit - tle one, hold on, hold on
C G E
all of the dreams are wak - ing. Oh.


Oh.
*Gtr. 4 (clean)
p
w/ dist.
1/2
1/2
*Two gtrs. arr. for one.
**Gtrs. 2 & 3
**Composite arrangement

Oh.
let ring


Oh.
Oh.
1/2


Oh.


Oh.
w/ clean tone
Ah.
Ah.
rit.
rit.
rit.

Side of the Road

Words and Music by Beck Hansen

Gtr. 1: Open C tuning
(low to high) C-G-C-G-C-E
Gtr. 2: Tuning:
(low to high) C-G-C-E-G-C

Intro

Moderately ♩ = 100

*C Eb maj7/Bb C Eb maj7

Gtr. 1 (acous.)

f w/ fingers

let ring

let ring sim. throughout

Gtr. 2 (acous.)

f w/ slide

*Chord symbols reflect overall harmony.

C Eb maj7/Bb Am7add4 G

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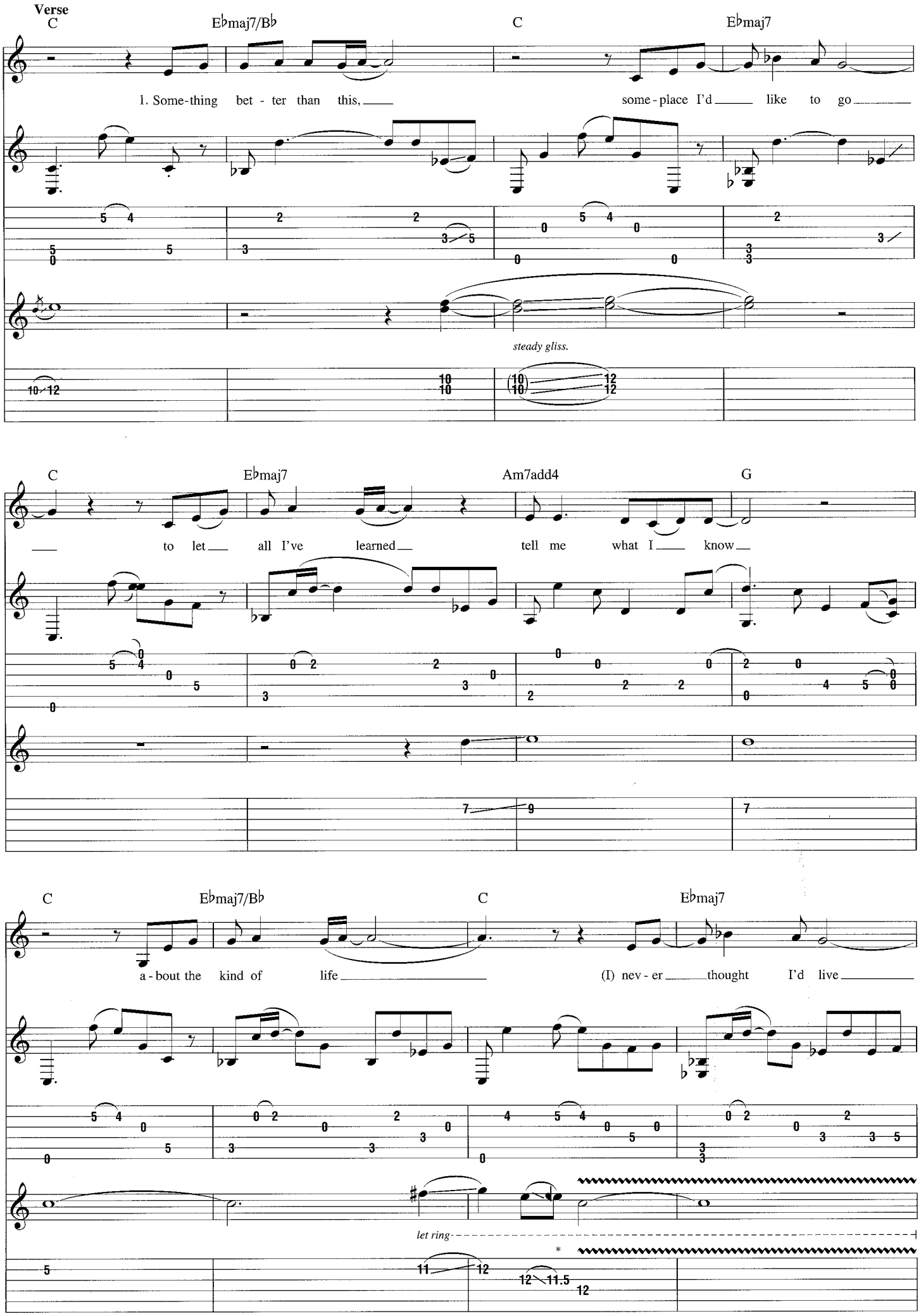
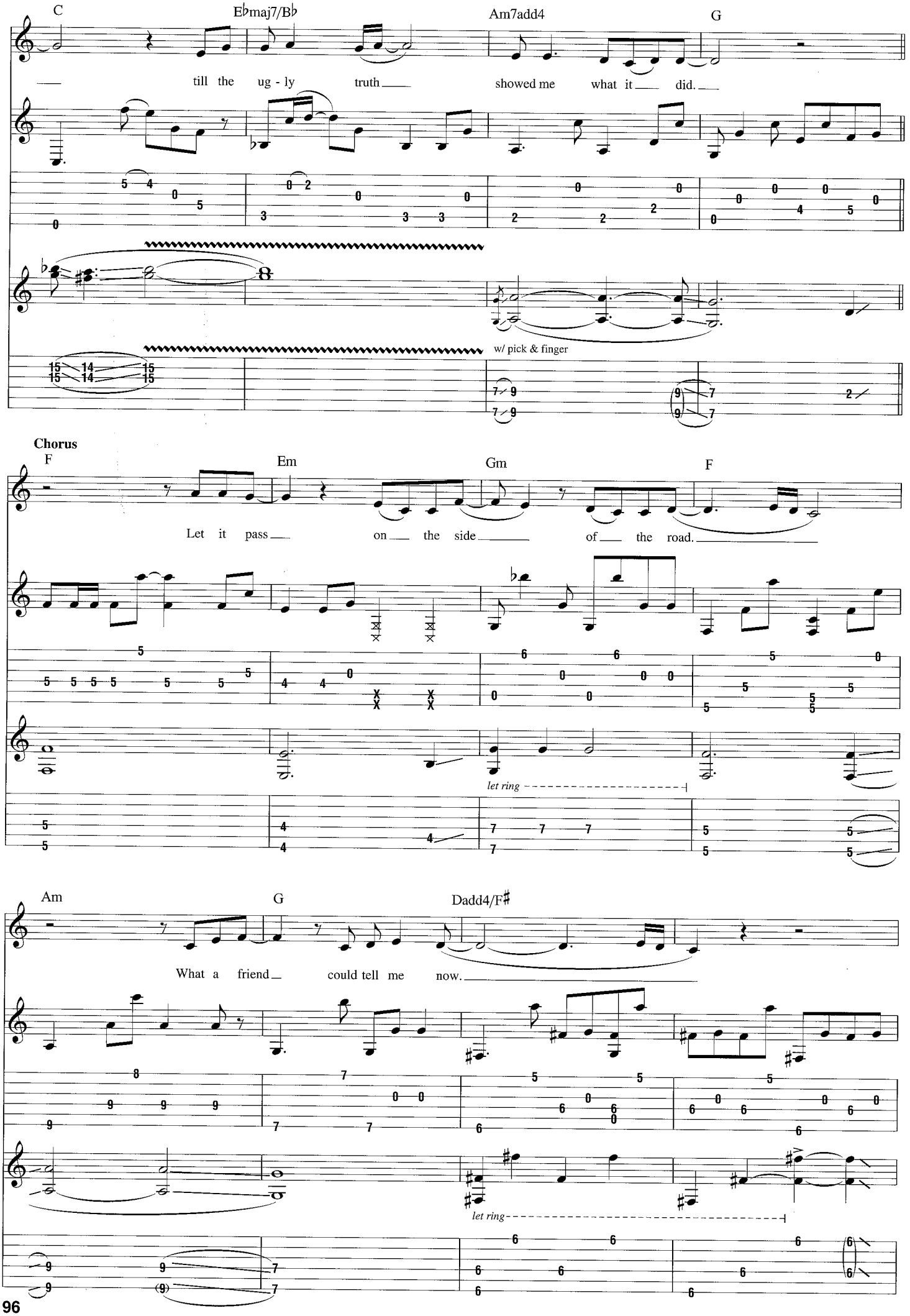
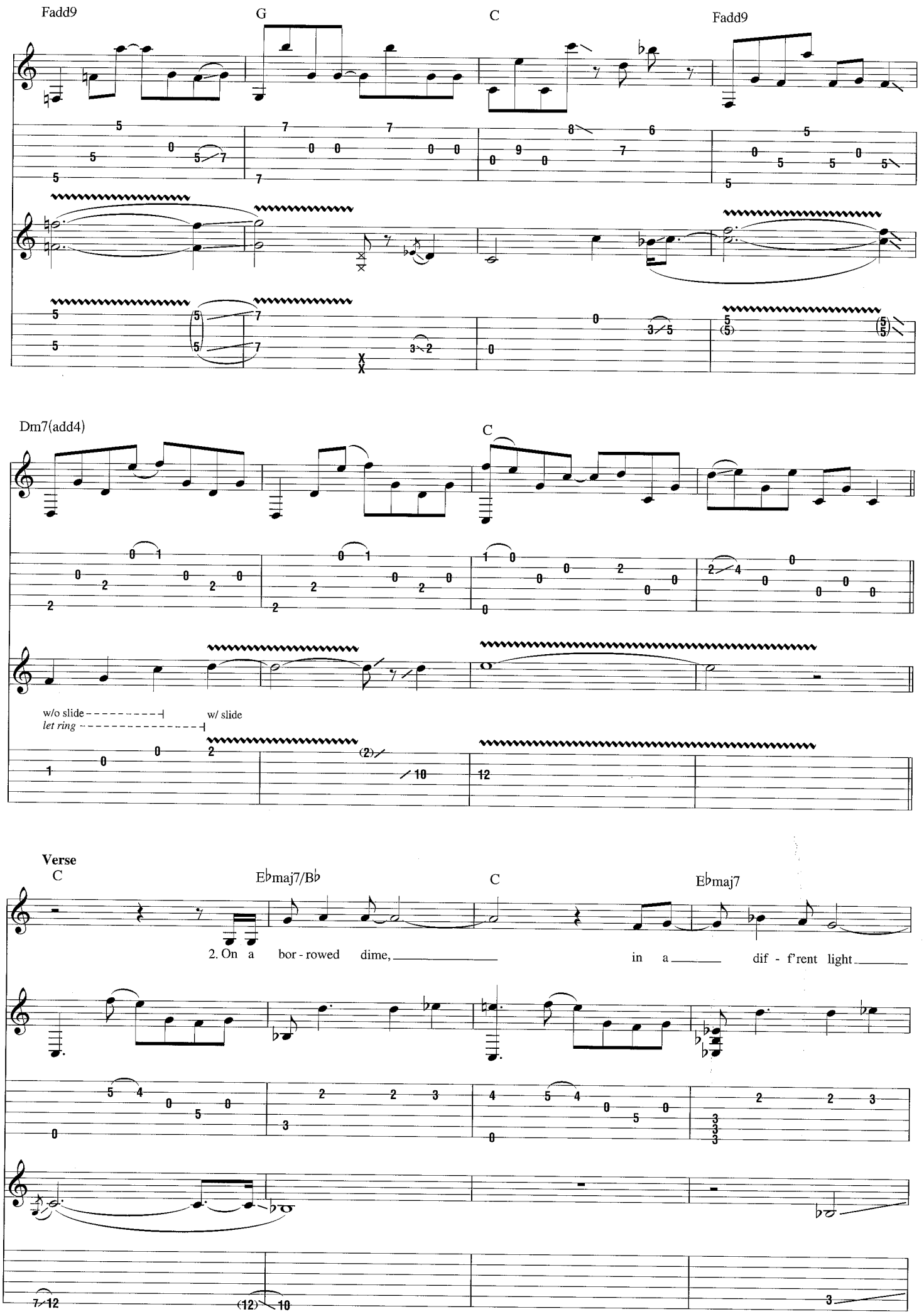
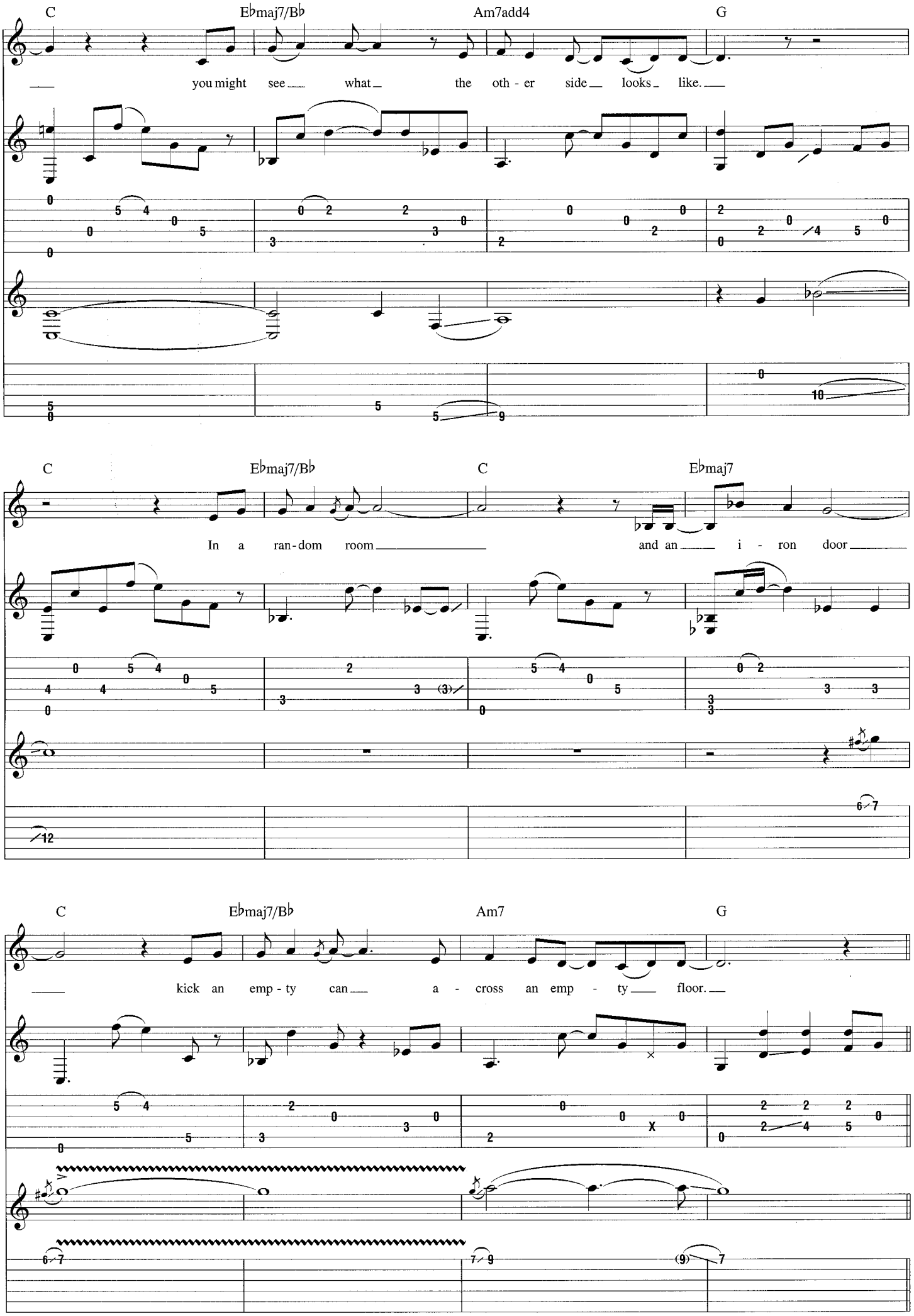
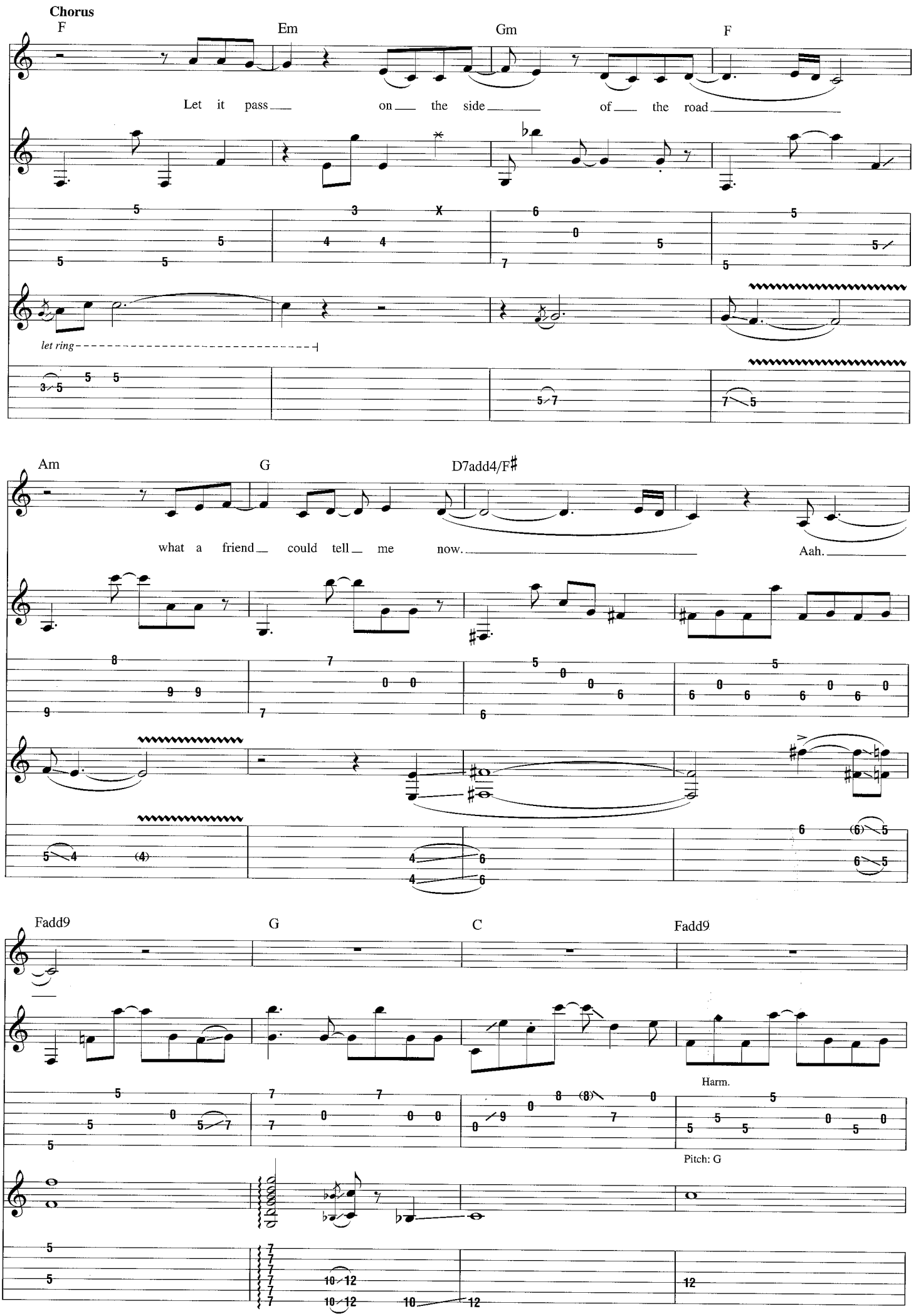


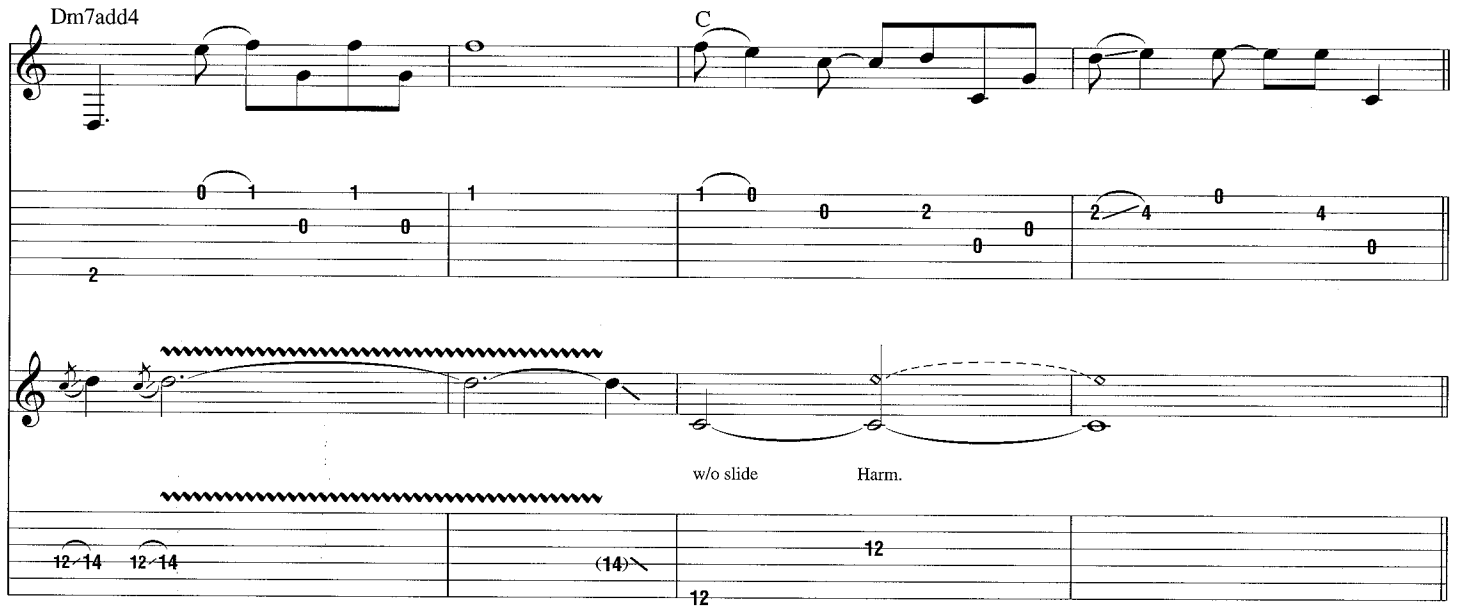
*Slide positioned halfway between 11th & 12th frets.


C
E♭maj7/B♭
Am7add4
G
till the ug - ly truth showed me what it did.
w/ pick & finger
Chorus
F
Em
Gm
F
Let it pass on the side of the road.
let ring
Am
G
Dadd4/F♯
What a friend could tell me now.
let ring

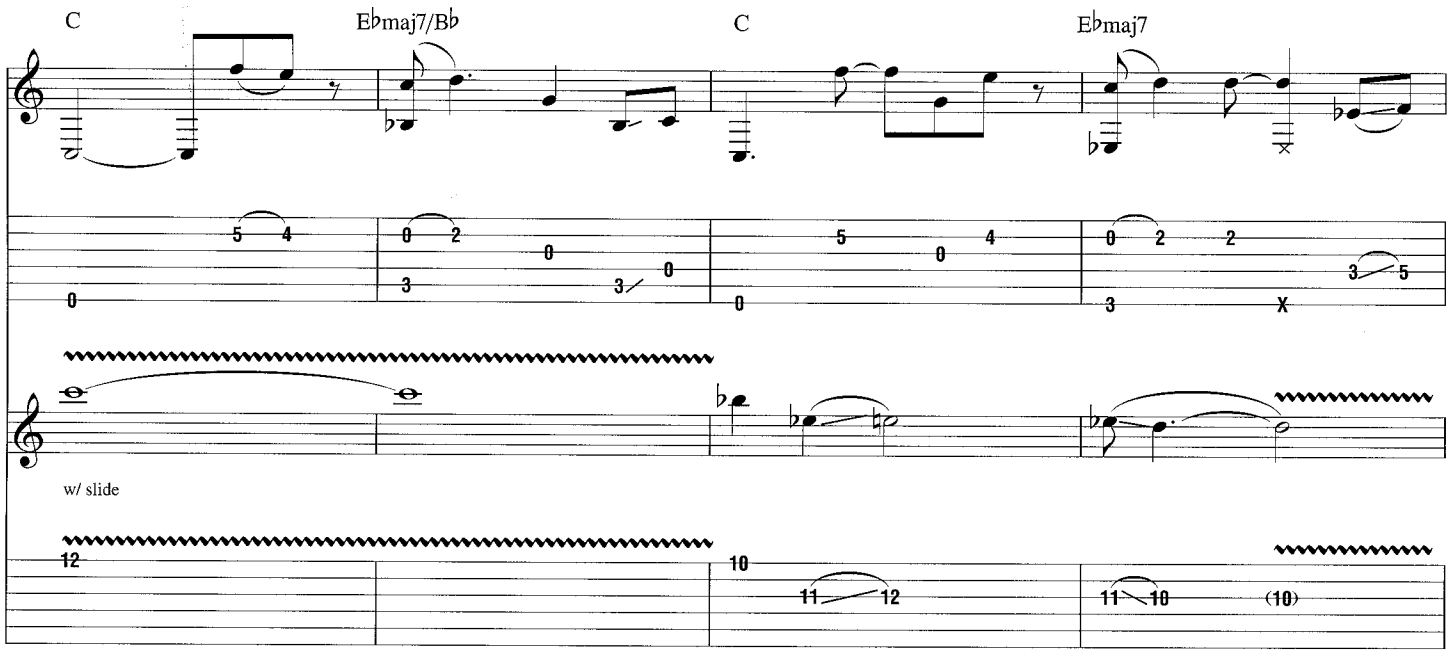

Fadd9
G
C
Fadd9
Dm7(add4)
C
w/o slide
let ring
w/ slide
Verse
C
E♭maj7/B♭
C
E♭maj7
2. On a bor - rowed dime,
in a dif - f'rent light

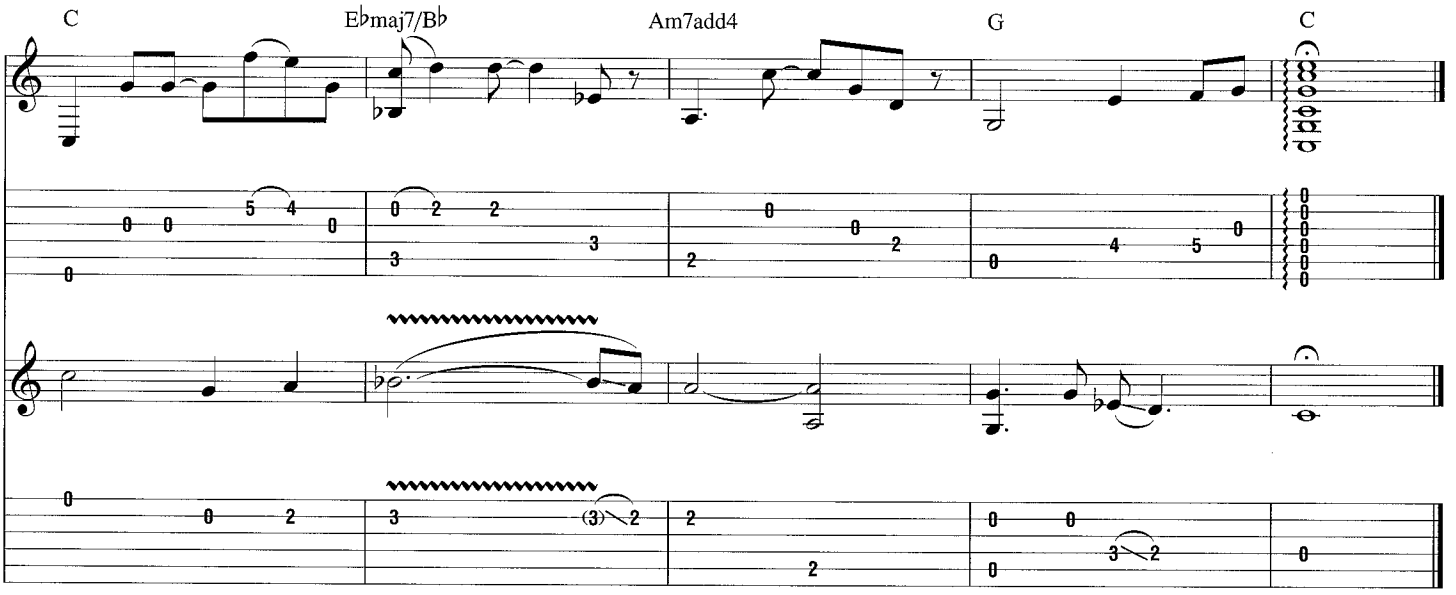

C
E♭maj7/B♭
Am7add4
G
you might see what the oth - er side looks like.
C
E♭maj7/B♭
C
E♭maj7
In a ran-dom room
and an i - ron door
C
E♭maj7/B♭
Am7
G
kick an emp - ty can a - cross an emp - ty floor.


Chorus
F
Em
Gm
F
Let it pass on the side of the road
let ring
Am
G
D7add4/F♯
what a friend could tell me now.
Aah.
Fadd9
G
C
Fadd9
Harm.
Pitch: G


Dm7add4
C
w/o slide
Harm.

Outro


C
E♭maj7/B♭
C
E♭maj7
w/ slide


C
E♭maj7/B♭
Am7add4
G
C

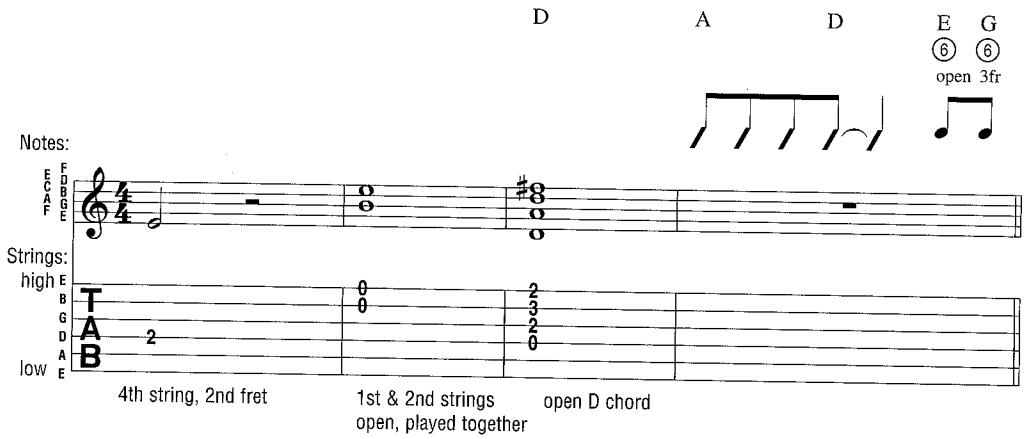
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

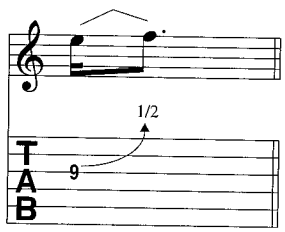
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

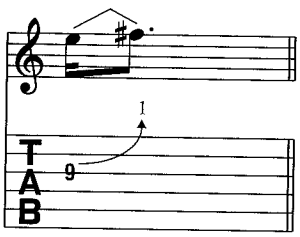


Definitions for Special Guitar Notation

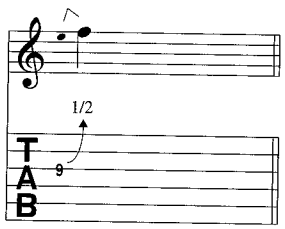
HALF-STEP BEND: Strike the note and bend up 1/2 step.



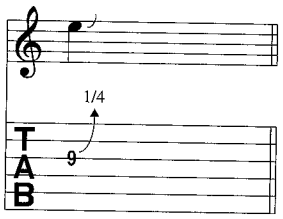
WHOLE-STEP BEND: Strike the note and bend up one step.



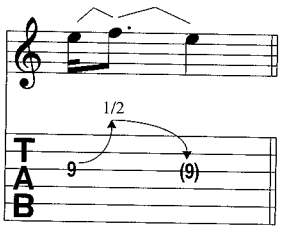
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



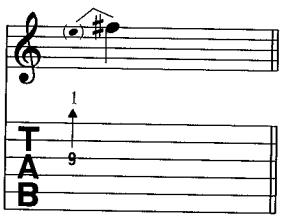
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



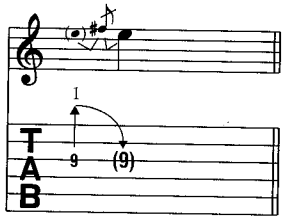
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



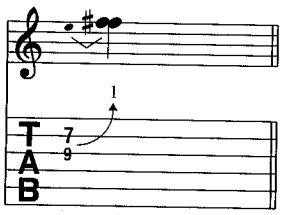
PRE-BEND: Bend the note as indicated, then strike it.



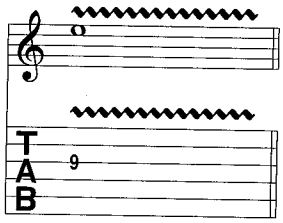
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



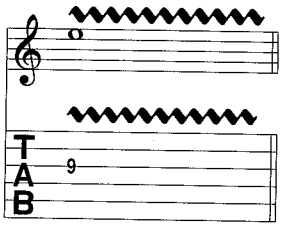
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



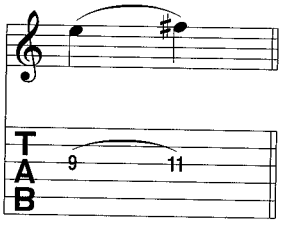
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



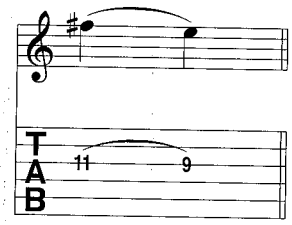
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



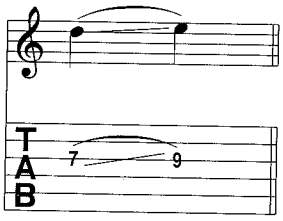
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



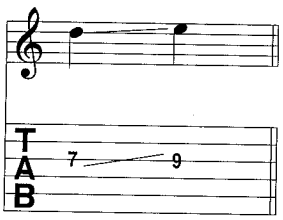
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



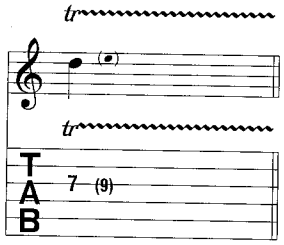
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



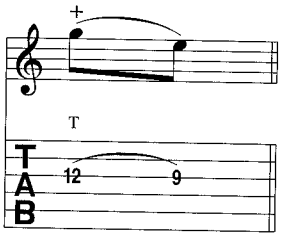
SHIFT SLIDE: Same as legato slide, except the second note is struck.



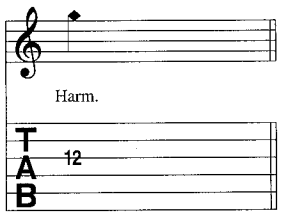
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



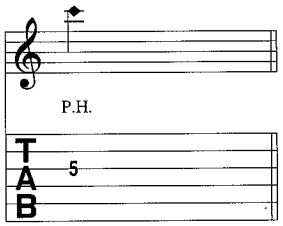
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



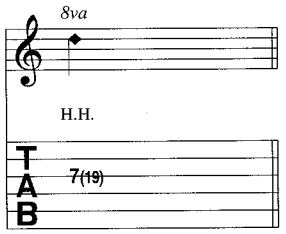
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



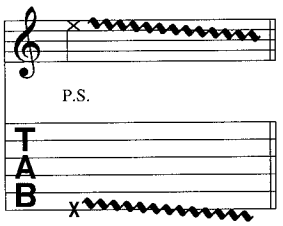
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



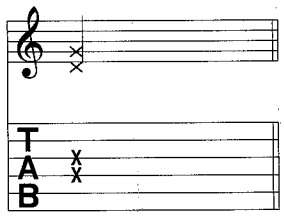
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finder directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



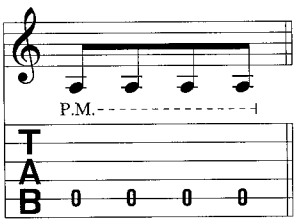
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



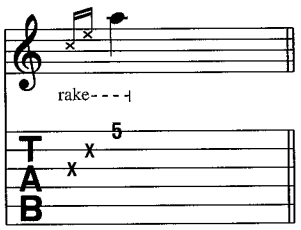
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



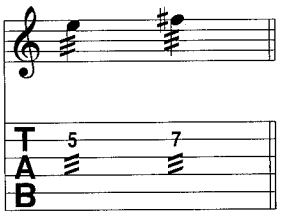
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



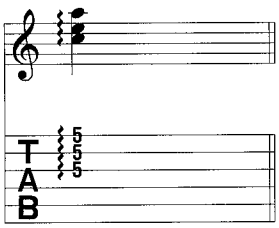
RAKE: Drag the pick across the strings indicated with a single motion.



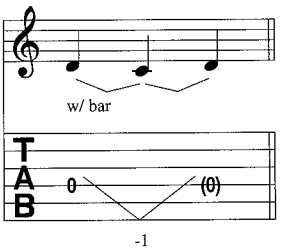
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



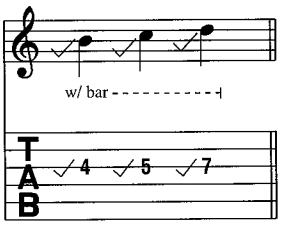
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



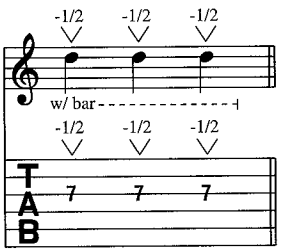
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

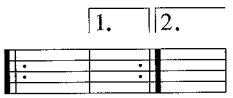
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

THE GOLDEN AGE

PAPER TIGER

GUESS I'M DOING FINE

LONESOME TEARS

LOST CAUSE

END OF THE DAY

ALL IN YOUR MIND
(IT'S ALL IN YOUR MIND)

ROUND THE BEND

ALREADY DEAD

SUNDAY SUN

LITTLE ONE

SIDE OF THE ROAD

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